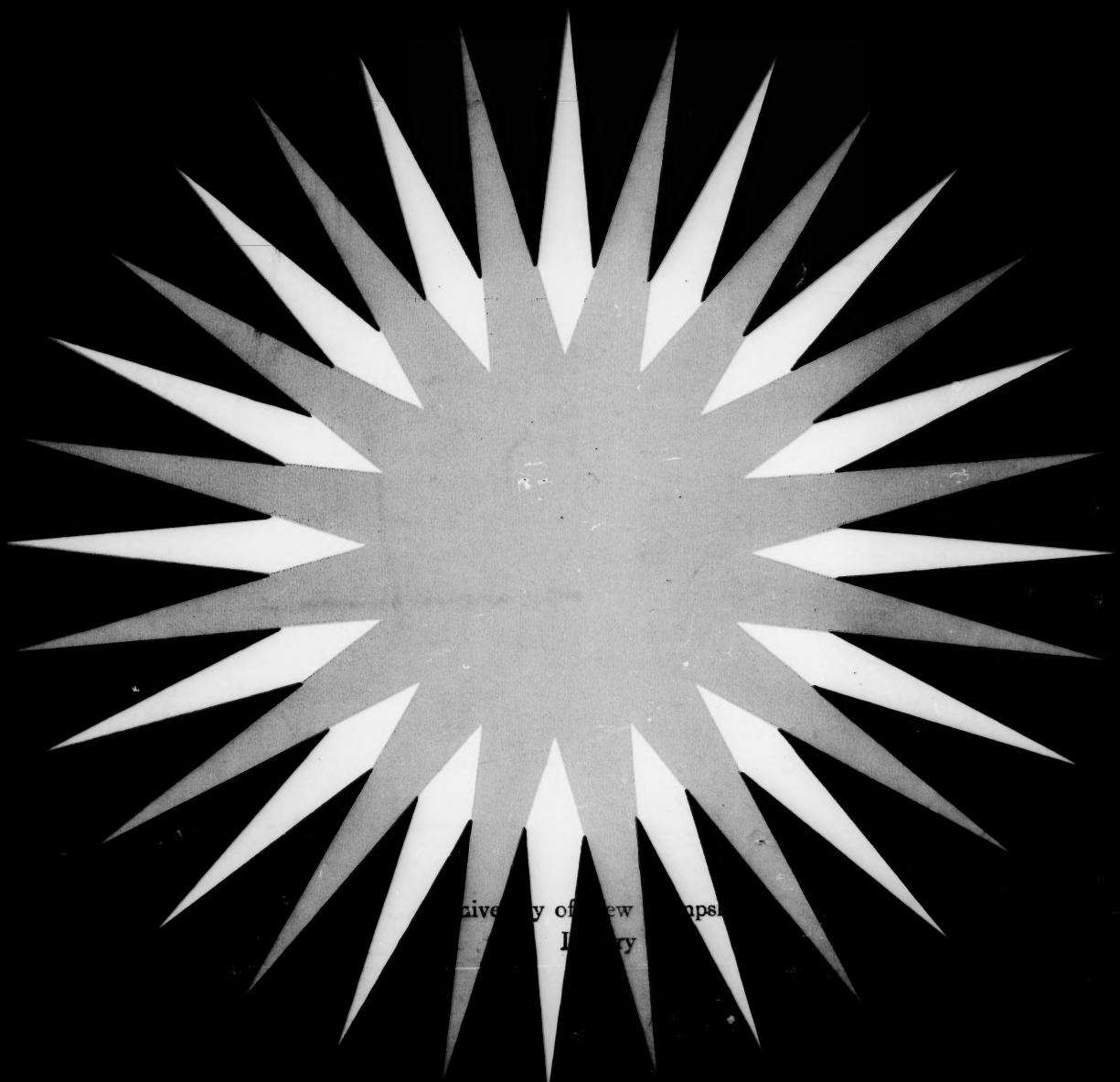
1 dance MAGAZINE

Special Section: ANNA PAVLOVA



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CAPEZIO HONORS ANNA PAVLOVA

January 23rd marks the 25th anniversary of the passing of Anna Pavlova, "The Immortal Swan". At this time we would like to honor this world-famous ballerina whose name has become the symbol for ballet.

Born in St. Petersburg, Russia, on January 31, 1881, Pavlova entered ballet school at the age of ten, and made her debut with the Imperial Ballet in 1899. From 1910 on Anna Pavlova toured almost continuously, endearing herself to audiences the world over.

It was on her first trip to America that Pavlova came to know Salvatore Capezio; from then on the renowned ballerina was most generous in her praise of Capezio dance shoes. As Anna Pavlova devoted her life to the dance, so did Salvatore Capezio, in his own way, devote his life to serving the dancer. We look with pride on the tradition begun by Salvatore Capezio in 1887 and to this day we are dedicated to the same care and artistry in making dance footwear.

On this, the 25th year after her death, Capezio dedicates a booklet in commemoration of the great Pavlova. *For your copy, write to Capezio, Department DM 156, 1612 Broadway, New York and enclose 10¢ to cover postage and handling.*

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EVENTS IN COMMEMORATION OF ANNA PAVLOVA

.C. COMMEMORATION PROGRAM

ecause Anna Pavlova had a very special rest in young people, the Pavlova Com- moration Committee is offering an ex- rdinary opportunity for young dance dents in the New York area, between the s of 12 and 20, to learn about the great lerina. On Sat. aft., Jan. 21, at the Barbi- -Plaza Theatre (59th St. and 6th Ave.), Committee is presenting a program on ich colleagues and dancers who knew l worked with Pavlova will talk infor- ly about her life and her art. Also fea- ed will be a showing of the experimental tion pictures of Pavlova's dances, from Collection of the Museum of Modern Art n Library. Participating in the program l be John Martin, Dance Critic of the New ork Times, and Walter Terry, Dance Critic the New York Herald Tribune.

Dance teachers are urged to announce is event to their young students. A pupil ishing to apply for a complimentary ticket ould send to the Pavlova Commemora- on Committee, c/o DANCE Magazine, 231 . 58th St., NYC 19, a sheet of paper, with full name, address and age, plus the name and address of his dance teacher. A stamped self-addressed envelope must be enclosed. Requests must be received no later than Jan. 13. Should the number of requests exceed the capacity of the theatre, the Committee will devise a fair way of allocating tickets.

OTHER PAVLOVA ANNIVERSARY EVENTS

It is expected that many events, in addition to the Committee's NYC program on Jan. 21, will be held to mark the 25th anniversary of Pavlova's death.

The Dance Collection of the New York Public Library, in cooperation with George Chaffee, is currently assembling an exhibit of Pavlova material.

Sybil Shearer is planning to sponsor a 3-day Pavlova program in Chicago and Winnetka, tentatively set for Jan. 25, 26 and 27. Principal guest will be Muriel Stuart.

The Ballet Society of Memphis hopes to arrange an exhibit and a program, as do several other communities. Sponsors of such programs are requested to inform the Commemoration Committee through DANCE Magazine of local activities. The Committee will offer such help and cooperation as it can.

PAVLOVA ASSOCIATES BEING SOUGHT

A definitive list of persons now living in the U.S. who were closely associated with Anna Pavlova is being compiled by the Commemoration Committee. Many of them are, of course, well known. But since Pavlova's career covered so many years, it is difficult to establish a complete roster. Those who worked with her are requested to contact the Committee in care of Lydia Joel, Editor, DANCE Magazine, 231 W. 58th St., NYC 19.

PAVLOVA SCHOLARSHIPS

The Commemoration Committee is encouraging dance schools to establish this year as many study awards as possible, to be designated ANNA PAVLOVA SCHOLARSHIPS. Schools setting up such scholarships are requested to notify DANCE Magazine, which will publish the list in an early issue.

(Over)

2 BALLET THEATRE CO.'S NEXT SEASON

Lots of news from **The Ballet Theatre.** Latest new production possibility for the US tour (beginning Jan. 7 in Providence) and the 3-week Metropolitan Opera season opening Apr. 17, is **Jean Babilee's** "Balance a Trois." Mr. Babilee was due here from Bulgaria Dec. 27 to stage his work.

At a Ballet Theatre Foundation luncheon in NYC Dec. 8, large-scale new plans were announced. In Sept. 1956 the Co. will embark on a 21-week tour of the Mediterranean and Near Eastern countries, under the auspices of ANTA and the Int'l Exchange Program.

Another major development was announcement of a 2nd company to be formed to tour the US next season while the main group is abroad. Numbering 50, including 12 musicians, Co. No. 2 will be headed by **Mary Ellen Moylan.** Hurok will book.

Among speakers at the luncheon was Dem. Congressman Frank Thompson of N. J. He quoted impressive reports from diplomats in the field on the importance and effectiveness of appearances by American artists abroad. The US, he said, is the only major gov't to tax rather than subsidize the arts and advocated establishment of a Fine Arts cabinet post. He also urged that the Int'l Exchange Program become a permanent feature of foreign policy rather than a temporary activity financed by the President's Emergency Fund.

The luncheon launched Ballet Theatre's drive for $300,000 needed for this season.

NYC BALLET RIGHT BACK TO CITY CENTER

Following the Jan. 1 closing at NY City Center, the **NYC Ballet** takes a short breather before its 2nd Manhattan engagement this season, from Feb. 28 through Mar. 25. Tentative plans call for a new work, either by **Balanchine** or **Robbins,** to Robert McBride's "Jazz Symphony" score, which was commissioned by the Co.

The group will probably play the West Coast again in early summer. From mid-Aug. to mid-Nov. they are planning a tour of cities in Northern Europe, with assistance expected from the Int'l Exchange Program and ANTA. They will avoid the Mediterranean "sphere of influence" allocated this year to Ballet Theatre.

EVENTS OFF-BROADWAY

Emy St. Just presents 3 new works at the Hunter Playhouse Jan. 15. In her Co. are **Paul Olsen, Alice Temkin, Loren Hightower, Harry Day, Elfrieda Zieger, Robert Haddad and David Raher.**

Contemporary Dance Productions, a new group of choreographer-dancers, present their 1st program Jan. 12 at the 92nd St. 'Y', with solos by **Dorothea Buchholz, Wm. Burdick, Frances Johnson, Elizabeth Rockwell, Doris Rudko and Marion Scott.**

The **Gold Coast Students' Assn.** presented on Dec. 23 at Int'l House the 1st of a series of annual productions of authentic African dance and music, featuring **Pearl Primus** in 3 new works, **Percy Borde** in a Watusi dance, and 4 Gold Coast student groups, currently studying in the US.

Betty Jones, Joan Skinner and Jack Moore will be guest artists at the YMHA appearance Jan. 15 of **Ruth Currier, Natanya Neumann** and their co's.

AROUND MANHATTAN

Yuriko, back from Hollywood, reports that 20th-Century-Fox spent close to a million on the dance numbers alone in "The King and I." **Jerome Robbins** persuaded producers to substitute a 30-piece gamelan orchestra for "The Small House of Uncle Thomas" ballet, instead of a symphony of 96 men.

Robbins, incidentally, flew from Hollywood to Paris, before returning to NYC, for a quick visit to discuss a possible French film of "The Cage."

Robert Joffrey staged a "Swiss Christmas" show, with ice skaters and dancers, for the Swiss fashion and travel industry at the Radio City ice rink Dec. 20.

Charles Weidman has a role in "Waiting for Godot," starring Bert Lahr and Tom Ewell, due next month on B'way . . . The **Dance Notation Bureau** has moved to larger quarters at 35 W. 20th St. On Dave Garroway's TV show Dec. 7 the Bureau presented a Labanotation demonstration with **Melissa Hayden** and **Marian Van Loen.**

John Butler is staging an ice spectacular for NBC-TV Jan. 1, starring Dick Button and Barbara Ann Scott. He also choreographed **Eartha Kitt's** dance in "Salome" for Omnibus Dec. 18, and danced with **Carmen Gutierrez** and **Glen Tetley** on NBC-TV in "Amahl and the Night Visitors" Christmas night . . . Advanced students of the **H.S. of Performing Arts** will dance on the Young People's Series of the NY Philharmonic-Symphony at Town Hall Jan. 28.

SCHOOL NEWS, N.Y.C.

On Dec. 29 **Ballet Arts** began a series of 10 classes in Japanese folk dance, classic dance and Kabuki movement, under the direction of **Mme. Tokuho Azuma,** star of the Azuma Kabuki Dancers . . . The **School of American Ballet** moves to new quarters at 2291 B'way about Feb. 1 . . . At the same time the **Benjamin Harkavy Ballet Scho** will move to 1991 B'way.

To prepare young dancers for professional performing, the **New Dance Group Studio** has instituted a special training program directed by **Jane Dudley, Sophie Maslow** and **Nona Schurman.** The weekly schedule includes 6 technique classes, 2 technique demonstration periods and a repertory session. First repertory work studied will be Miss Maslow's "Folksay." A program of materials covered will be performed in May.

CHANGE OF ADDRESS

When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your old as well as your new address. Also include postal zone numbers for both addresses.

Harry Asmus, former Ballet Theatre soloist, has joined the faculty of the H.S. of Performing Arts . . . **Matt Mattox** is now teaching at the Showcase Studios . . . **Eileen O'Connor's** student program at the Academy of Ballet Perfection was postponed from Dec. 30 to Jan. 29 . . . Betty Lou Keim, the adolescent in "A Roomful of Roses," and TV's Jayne Meadows are studying American jazz with **Jane Dodge** at the **Roye Dodge School** . . . **Beatrice Bene** presented her Ballet Workshop in the "Nutcracker" suite at the Midwood H.S., B'klyn, Dec. 28, to benefit the Christmas Seal Fund . . . B'klyn teacher **Galina Deinitzin** danced with her students on WATV in a Chanukah program Dec. 7.

BACKSTAGE TV—BROADWAY

Jack Cole may create dances for "Jazz Getaway," the Robt. Sylvester musical due Mar. 24, and also for the "Ziegfeld Follies," due around May . . . **Georgie Tapps,** choreographer of the Royal Nevada Hotel in Las Vegas, will appear at the NY Latin Quarter this month . . . NBC's "elder wise men" series during Jan. brings **Ruth St. Denis** and **Ted Shawn** to the TV screens . . . "Sleeping Beauty" will be done in modern dress in the film, "Meet Me in Las Vegas," in which **Marc Wilder** dances with **Cyd Charisse** . . . Choreographer **Roland Wingfield** is back from Europe . . . Choreographer **Michael Kidd** arrives in NYC Jan. 6 to start casting the giant "Motorama of 1956," which opens at the Waldorf Jan. 16, then plays Miami, Hollywood, San Francisco, Boston. Mickey Alpert of the Kudner Agency is also working on casting. Kidd's work on the "Li'l Abner" musical won't get going until summer . . . Soprano **Ann Maria Alberghetti** studied at the **Nico Charisse Studios** for the dances in her new night club act . . . **Jack Donahue** is choreographer of the musical, "Mr. Wonderful," starring Sammy Davis, Jr., due soon . . . **Katherine Dunham** will choreograph revival of "Cabin in the Sky," planned for this spring. *Hans Holzer*

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DANCE SCENE U.S.A.

Ballet groups from 6 S.E. states will participate in the 1st Regional Ballet Festival, to be held in Atlanta Apr. 14 & 15. Featured on a joint program at the Tower Theatre will be the **Ballet Guild of Greater Miami**, the **Birmingham Civic Ballet**, the **Tampa Civic Ballet**, the **Southern Ballet** of Atlanta, and the **Atlanta Civic Ballet**. The last named group, directed by **Dorothy Alexander**, is host for the Festival. The **Charlotte Ballet** will appear at an after-theatre party for visiting cc's. Delegations will attend from the **Louisville Ballet**, the **Winston-Salem Ballet** and the **New Orleans Dance Theatre**. A master class is scheduled for Apr. 15, along with organizational meetings to establish the Festival as an annual event.

Lotte Goslar and **Freddy Albeck** were in NY last month enroute to Hollywood, after their successful 10-month European tour . . . The **Szonys, Giselle and Francois**, widely acclaimed brother and sister dance team, have split up . . . **Kelly Brown** has left for Hollywood to do a singing-dancing lead in "Joy Ride," the new Huntington Hartford musical . . . **Roy Fitzell** is featured as Mambo Joe in the touring co. of "Plain and Fancy."

The Westchester Dance Council is presenting **Lucas Hoving** and **Lavina Nielsen** in a lecture-demonstration, "Approaches to Dance Composition," Jan. 20 at the County Center Little Theatre in White Plains, NY.

Walter Terry flies to San Francisco to lecture at the S.F. Museum of Art Jan. 24. While in Calif. he will also hold dance seminars at Mills Coll., Stanford U., and the U. of Calif.

Pittman Corry and Karen Conrad's Southern Ballet of Atlanta have announced four performances at the Tower Theatre Jan. 13 & 14. The Junior Co., featured at the matinees, will premiere "The Snow Queen," based on the Andersen story, and choreographed to Grieg music by Miss Conrad and **Lottie Hentschel**. Two new ballets for the Senior Co., both by Mr. Corry, are "Rococo Symphony," to Mozart, and Shadowplay," with music by Morton Gould.

DOLLAR DIPLOMACY

In response to a request from Iran's Fine Arts Ministry for a US ballet expert to help set up a school in Teheran, the State Dept's Educational Exchange Service is sending choreographer **William Dollar**. The 1st to be tapped for a non-performing dance diplomatic mission, Mr. Dollar leaves in early Jan. for a 3-month stay in Iran.

BULLETINS FROM EUROPE

Roberto Iglesias sends word from Spain that, having completed his contract with Rosario, he has formed a new co., which will include **Flora Albicin, Maruja Blanco** and **Maria Merida**. After-a-Dec. trip to Havana, Mexico and NYC, he begins rehearsals in Barcelona Jan. 9.

Mary Wigman writes us that she is giving a summer course from June 25 through July 14 at her West Berlin-Dahlem studio.

Alexander Smallens, pictured at the piano on P. 21 of this issue in the 1917 rehearsal photo with Pavlova at the Metropolitan Opera, is this month conducting "Porgy and Bess" behind the Iron Curtain, in Leningrad, Moscow and Warsaw.

PARDON US, PLEASE

In our Dec. issue the 2nd Prize Photo Essay, of the Radio City Rockettes, was credited to Robert Cowan. The correct name is **Frank Cowan** . . . Also, the Honorable Mention picture of the children's class at the Silvermine Guild School was taken, not by Marthe Krueger, but by Norwalk cameraman **Leonard Provato** . . . In the Dec. issue story about Walter Toscanini's dance collection, it was erroneously stated that Mr. Toscanini's wife, **Cia Fornaroli**, died Aug. 30, 1954. This should have read Aug. 14, 1954.

PERSONALS

Sonia Arova and **Job Sanders** of Ballet Theatre were married Dec. 11 . . . **Nancy** and **Fernando Schaffenburg**, on leave from the Ballet Russe, became parents of a son, Kurt Sigmund, on Nov. 19. Mr. Schaffenburg is due to appear in the new B'way production, "My Lady Liza," being choreographed by **Hanya Holm** . . . **Ann Wakefield**, late of B'way's "The Boy Friend," married actor-mgr. John Crawford Nov. 24 . . . Portland, Ore., dancer **Valentina Oumansky**, to be seen in "The King and I" film, was recently married to Robert Takagi, asst. film editor at Republic . . . Last month in NYC **D. D. Livingston** was host at an after-theatre party for the **Katherine Dunham Co.** Among the guests was ex-Dunham student **Marlon Brando**.

TOUR NEWS

The Sadler's Wells Ballet, after 8 weeks in America, flew home to London from NYC Dec. 16. Following their smash hit performance of "The Sleeping Beauty" on NBC-TV Dec. 12 (see pages 13 and 14), they concluded their tour with a 3-day engagement in Toronto.

As rumored, the **Ballet Russe de Monte Carlo** and Columbia Artists Mgt. part company at the end of the current tour. For 1956-57, booking reverts to independent mgr. David Libidins.

Martha Graham & Co., appearing this month in Ceylon, India and Pakistan, are scoring outstanding successes on their gov't-sponsored tour of Asia. On learning that her 3 appearances in Jakarta, Indonesia, had been sold out far in advance, Miss Graham added a 4th on Dec. 10, at reduced rates for students. Tickets were gone 20 minutes after the box office opened.

Alexandra Danilova, assisted by **Michael Maule, Moscelyne Larkin** and **Roman Jasinsky**, begins a US tour Jan. 9. The quartet recently returned from 6 weeks' touring in the Philippines and Japan.

Marina Svetlova, back from guest appearances in England, Holland and Sweden, tours 8 states this month with her group, N.Y., Va., W. Va., Tenn., Ga., Ala., Miss. and Tex.

Carola Goya and Matteo during Jan. appear in 14 states: N.Y., Maine, R.I., Penna., Wisc., Mich., Iowa, Minn., Ill., Ohio, Ind., Tenn., Ala. and Georgia.

JANUARY CALENDAR OF EVENTS N. Y. C.

Dec. 26-Jan. 14	**Azuma Kabuky Dancers and Musicians** Broadway Theatre
Jan. 7	**Pearl Primus & Co.** B'klyn Academy; 8:30
Jan. 8	Israeli Folk Dances For Children **Arr. by Fred Berk** 92nd St. YM-YWHA; 3:00
Jan. 10 & 11	**The Ballet Theatre** B'klyn Academy; 8:30
Jan. 12	**Contemporary Dance Productions** 92nd St. YM-YWHA; 8:40
Jan. 14	**Jose Greco & Co.** B'klyn Academy; 8:30
Jan. 14	**Beverly Schmidt Modern Dance Concert** Henry St. Playhouse; 8:30
Jan. 15	**Natanya Neumann, Ruth Currier & Companies** 92nd St. YM-YWHA; 8:40
Jan. 15	**Emy St. Just & Co.** Hunter Playhouse; 8:30
Jan. 18	**Anna Sokolow Lecture: "The Dance in Israel"** 92nd St. YM-YWHA; 8:30
Jan. 21	**Edwin Strawbridge Production for Children "Peter and the Wolf"** B'klyn Academy; 3:00
Jan. 29	**Valerie Bettis & Co.** 92nd St. YM-YWHA; 3:00 & 8:40
Jan. 29	**Shanumathi & Co.** 92nd St. YM-YWHA; 3:00

CHICAGO LYRIC THEATRE SEASON

Chicago's Lyric Theatre, organized to produce grand opera with eclat, also included a full-scale dance unit which presented new ballets with eclat. The season was from Oct. 30 to Dec. 3. Besides providing dance episodes in the operas, the ballet appeared in 3 works choreographed by **Ruth Page**, "Il Balle delle Ingrate," "The Merry Widow" and "Revenge."

The Co. assembled was experienced, talented, good-looking, and discipline and spirit were evident throughout. The glittering stars were **Alicia Markova, Vera Zorina, Sonia Arova, Oleg Briansky and Bentley Stone.**

"Il Ballo delle Ingrate" is a masque written by Monteverdi in 1608. The Chicago production was its first in America. The singers were in the orchestra pit, while their counterparts mimed and danced on stage. The action was on a stage-within-a-stage, the masque being an allegory presented before a 17th Cent. marriage party.

To suit the occasion, Venus and Amore urge all ladies, and particularly the betrothed, to love warmly. With the aid of Pluto, Venus exhibits the Ingrates, or ladies who turned a cold shoulder to Love and were atoning for it in Hades.

Choreographer Page hinted at the archaic style, but once having established the period, she introduced the more florid dance vocabulary of our day with a resultant dance quality more likely to interest a contemporary audience.

Some of the vocal music was arid as dance accompaniment, but there were some beautiful passages, like a melodic pas de deux for Venus and the bridegroom, or the dance of the ungrateful ladies from Hell.

Zorina was Venus, and from the moment she descended in a shell-like cloud, she was mistress of the masque, sweeping a great cape behind her. She was authoritative in her gesture, and her wide-angled extensions were shown to advantage in the intricate lifts that set her above mortals. Her aplomb was most goddess-like in the final scene, in which she swayed benignly in her cloud some 40 feet above the proceedings.

Jane Bockman was Amore. Her dancing had the light touch that suggested the sophistication of the Renaissance. **Kenneth Johnson,** really one of the stars of the season, danced elegantly as the nobleman and partnered Zorina with assurance. The bride was the beauteous **Carol Lawrence. Ronald Frazier** made Pluto a dynamic god.

The set for 'Il Ballo,' cleverly contrived by Gerald Ritholtz, featured a wonderfully billowing silk curtain before the stage-within-a-stage. Thunder, lightning, smoke, and the goddess floating in on a cloud suggested the machinery marvels of masquerie.

"The Merry Widow," once danced by London's Festival Ballet, had elaborate new sets and delectable costumes by Rolf Gerard. One was aware that this ballet was set in the chic world of turn-of-the-century Paris. The familiar melodies from the orchestra pit were fit accompaniment for the lilting dances Miss Page had set. The story, with its many intrinsic dance opportunities —the girls at Maxim's, the Marsovian costume ball, Prince Danilo's dream—was clear and gay. The dream episode had a particularly attractive dance for wispy Markova and gallant Briansky.

Markova was a wonderfully chic Widow. She wore aigrettes, plumed hats and four lavish costumes. But more than that, she wore an air of smartness. She evidently enjoyed being a woman instead of a wraith, and she had a fine time coquetting—in the best of taste—with the ensemble of handsome young men. Her brilliant footwork was delightful in a fast little Marsovian dance.

Oleg Briansky was a handsome Danilo and he had several chances to display his considerable virtuosity. He was particularly dashing in his scenes with the fancy ladies from Maxim's, among whom Carol Lawrence shone with especial beauty and vivacity. Bentley Stone as Baron Popoff made intelligent comedy, and Sonia Arova as Baroness Popoff was a beguiling woman of the world. She was especially good in a tango with Ken Johnson, who made philandering Jolidon one of the most attractive males in the ballet. The ensemble was worthy of their well-fit Karinska creations, and that is quite a compliment.

"Revenge," which Miss Page made from the opera "Il Trovatore," was in a dramatic range of movement. She restudied the story and focused the ballet so that the dominating motive of revenge traveled a straight path. Dramatic movement rather than diverting dances filled the stage. Not that there were not several rewarding dance passages—chiefly the gypsy dance in the camp, the Mountain Song in the prison, and the dances of the jester and buffoons in the court scene.

Markova as Leonora, the ill-starred aristocratic lover, again in a role far from her "type," proved that she is a remarkable actress. She was completely the very young gentlewoman.

The vengeful gypsy Azucena was danced magnificently by Sonia Arova. Her role included wrathful movement and mime.

One of the finest characterizations, embellished with superb technical dancing, was Bentley Stone's Count de Luna. There was passion behind the elegance of his aristocrat. Briansky was physically believable as the gypsy Manrico. Dramatically, he was better with Azucena than with Leonora. **Barbara Steele** was effective as Inez.

A burst of applause greeted the showy dance of the jester and buffoons, by Ken Johnson, **Loyd Tygett** and **Gildo Di Nunzio.** It was the only display dancing in the work and was logically introduced as an entr'acte.

The Verdi music makes an excellent ballet score. The beautiful costumes and the 5 sets by Antoni Clave made "Revenge" one of the handsomest theatre pieces in many seasons. *Ann Barzel*

LOOKING AHEAD

Choreographer **Merce Cunningham** and composer John Cage have been commissioned to create a new work for the **San Francisco Ballet.** The Cunningham Co. were due to leave for an Oriental tour, sponsored by the State Dept. and ANTA, following their successful Coast appearances, but complications have now made that tour uncertain.

Haitian dancer **Jean Leon Destine** is taking a Co. of 8 to Europe for a 6-month tour, opening with a 3-week Paris season Feb. 29. At the end of Dec. the group went for a week of appearances in Havana as guests of the Cuban "Societe des Amis d'Haiti."

ALL IN THE FAMILY

DANCE Magazine's Editorial Asst. **Joanne Howell** leaves us in early Jan. to Go West. She'll be Girl Friday at the Hollywood HQ of staff photographer Bob Willoughby.

CHICAGO NEWS

The Nat'l Co. of "The Pajama Game" is doing well here. **Pat Stanley** does the Steam Heat number with **Ben Vargas** and **Don Lurio. Buster West,** great comedy dancer of the 20's and 30's, does new and fascinating

(continued on page 87)

ON TOUR

BALLET THEATRE: Jan. 7, Providence; Jan. 9, Hartford; Jan. 10, 11, B'klyn; Jan. 12, Binghamton, NY; Jan. 13, 14, Baltimore; Jan. 16, Fredericksburg, Va.; Jan. 17, Greensboro, NC; Jan. 18, Raleigh, NC; Jan. 21, Columbia, SC; Jan. 23, Orlando, Fla.; Jan. 24, St. Petersburg; Jan. 25, Tampa; Jan. 26, 28, Miami; Jan. 27, Ft. Lauderdale; Jan. 30, Savannah; Jan. 31, Macon.

BALLET RUSSE DE MONTE CARLO: Jan. 1, 2, Chicago; Jan. 3, Davenport, Ia.; Jan. 5, Hays, Kans.; Jan. 6, 7, Denver; Jan. 9, 10, Salt Lake City; Jan. 11, Ogden; Jan. 12, Idaho Falls; Jan. 13, Pocatello; Jan. 14, Boise; Jan. 16, Spokane; Jan. 17, Kennewick, Wash.; Jan. 18, Tacoma; Jan. 19, 20, 21, Seattle; Jan. 23, 24, Vancouver, BC; Jan. 25, Victoria; Jan. 27, 28, Portland, Ore.; Jan. 29, Corvallis, Ore.; Jan. 31, Sacramento.

YUGOSLAV NAT'L FOLK BALLET: Jan. 23, Harrisburg; Jan. 24, White Plains; Jan. 25, Scranton; Jan. 26, Wilkes-Barre; Jan. 27, NYC; Jan. 28, Newark; Jan. 30, Providence; Jan. 31, Boston.

BALLET ESPAGNOL TERESA AND LUISILLO: Jan. 6, Oklahoma City; Jan. 7, Tulsa; Jan. 8, Ft. Worth; Jan. 9, San Antonio; Jan. 10, Kingsville, Tex.; Jan. 11, Houston; Jan. 13, Big Springs, Tex.; Jan. 14, Midland, Tex.; Jan. 15, 16, El Paso; Jan. 17, Tucson; Jan. 18, Phoenix; Jan. 19, San Diego; Jan. 20-23, Los Angeles; Jan. 24, Santa Barbara; Jan. 26, Pasadena; Jan. 28, San Jose; Jan. 29-Feb. 4, San Francisco.

JOSE GRECO & CO.: Jan. 15, B'klyn; Jan. 16, Washington; Jan. 17, Durham, NC; Jan. 19-Feb. 11, Miami.

AZUMA KABUKI DANCERS: Jan. 16, Princeton; Jan. 17-19, Phila.; Jan. 20, Rochester, NY; Jan. 21, Buffalo; Jan. 23-28, Boston; Jan. 30, Baltimore; Jan. 31-Feb. 4, Washington.

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Jack Cole, choreographer of MGM's "Kismet."

Reiko Sato, Patricia Dunn and Wonci Lui — the three Princesses of Ababu — are leading dancers in "Kismet."

DANCE IN THE MOVIES

BY ARTHUR KNIGHT

M-G-M produces two kinds of musicals that might as well, for the sake of argument, be divided simply into good and bad. The good ones are those developed on the lot, generally worked up from original stories into which songs and dances are threaded with gay and imaginative abandon. Sometimes, as in the recent *It's Always Fair Weather*, the plot line is perhaps less than perfect, but since the main thing in such pictures is the dancing anyway, their merit is the scope they invariably allow for fresh, unhackneyed routines that explore the resources of the movie camera. The bad ones — the ones on which M-G-M executives assure us all the money is made — are their film versions of popular operettas and musical comedies like *The Student Prince, Rose Marie* and, to bring the record right up to date, *Kismet*. Years ago Bosley Crowther observed that "M-G-M makes the most beautiful bores in the world," and *Kismet* holds tightly to that tradition.

The trouble with such films is, of course, that they have a tendency to bring over from the stage all the outmoded baggage of the stage musicals — the tired plots not too artfully arranged to introduce the big dance number, the love duet, the soubrette's comedy song and yet another big dance number. In making the adaptation for film, the writers generally allow for the more expansive world of the movie camera — bigger sets, more scenes, larger ensembles — and then just leave a blank for the dance director to fill in when it comes his turn. If he is to stay within the style of the rest of the picture, however, the choreographer has little choice but to revert to some form of theatrical dancing, modified perhaps for the camera, broken down into different angles, using some of its trickery, but still essentially theatrical in design. (The dances in *Kiss Me Kate* are the only exceptions to this rather sweeping generalization that spring readily to mind.)

While accepting these limitations for the film version of *Kismet*, the ubiquitous Jack Cole was able to go a bit beyond the normal province of the dance director. He is credited with staging not only the dances but the musical numbers too, which presumably would include the dervishes whirling busily behind Howard Keel while he sings the opening "Fate" song, the vivacious movement that surrounds Dolores Gray on her first entrance with the agile Princesses of Ababu, and the winsome and colorful business in the crowded bazaar that accompanies Ann Blyth's rendition of "Baubles, Bangles and Beads." If so, it would mean that Cole is responsible for whatever style the film has (for bad as well as good, it must be admitted — Howard Keel's lusty exuberance on coming into possession of a fortune, a ballad accompanied by frantic flip-flops on the studio sand, is one of the more acutely embarrassing moments of the current season). But Cole's energetic, angular, pseudo-Oriental routines possess a wit and urbane sureness, a cleanness and precision visible nowhere else in this handsome, heavy and stupendously dull production.

That *Kismet* should come from a director who is generally as sensitive to the rhythm of his pictures as Vincente Minnelli is the greatest surprise of all. Special mention should be made, however, of Reiko Sato, Patricia Dunn and Wonci Lui — the three Princesses of Ababu — who deadpan their way through two of Cole's most demanding and engaging routines with a smooth dexterity that almost makes up for *Kismet's* other deficiencies. Almost . . .

REVIEWS

BY DORIS HERING

Bertram Litt

A zany moment from the Hotel Corridor scene of Todd Bolender's "Souvenirs".

New York City Ballet
November 9 - January 1, 1955
New Yory City Center

Ballet can be about people. Ballet can be about dancing. And ballet can be about virtually nothing. All three kinds were represented in the New York City Ballet's premieres.

Todd Bolender's frothy *Souvenirs* was about people — caricature people from the faraway golden world of Theda Bara, Rudolf Valentino, and Wallace Reid. It opened with the guests of a resort hotel waltzing decorously about a monstrous velvet-couch-and-potted-palms. Little things began to happen with the nervous rapidity of a silent movie.

A Man About Town (Todd Bolender) flirted with a lady and received her calling card, only to have it accidentally knocked out of his hand by a shy debutante (Carolyn George). A bride and groom (Wilma Curley and Robert Barnett) whirled blissfully at their wedding party. And through it all, like a chill wind, stalked "The Woman" (Irene Larssen).

Reel two: With the special feeling he has for the tentativeness of young girls, Mr. Bolender sketched three little wallflowers (Edith Brozak, Ann Crowell, and Carolyn George) perched expectantly on a settee. One of them conjured up a temporary dream partner (Herbert Bliss).

Reel three: The Man About Town created havoc in an upstairs hall. Reel four: Another Man About Town (Roy Tobias) came between a lady (Jillana) and her not-so-welcome escort. Reel five: The climax! The Siren (Irene Larssen) and her oily visitor (John Mandia) slithered through a cleverly devised tango of mutual conquest. Miss Larssen, usually a rather bland performer, made a very funny siren-image with her lipsticky leer and tigerish crouch.

Reel six: On the beach, with the denizens of bedroom, hallway, and ballroom plunging and squealing in the sun.

With the exception of its rather loosely choreographed ending, *Souvenirs* was a bright, compact series of images whose atmosphere derived from Mr. Bolender's keen sense of timing and from Rouben Ter-Arutunian's drape-and-glitter costumes and his witty take-off on the curlicue decor of the period. Samuel Barber's lightly sentimental score also added immeasurably.

More than any other choreographer, George Balanchine can make one remember that ballet is, in its essence, about dancing. One remembered this with pleasure and excitement at his new *Pas de Dix*.

The work, costumed with charming formality by Esteban Francés, was like the grand divertissement at some royal court. Yet it bore not the slightest trace of pomposity.

The emphasis was on brilliantly incisive dancing with the flavorsome overtones of mazurka and czardas inherent in the Glazounov *Raymonda* music used to accompany. And although *Pas de Dix* fragmented into solos, duets, and quartets, there was throughout a feeling of unity and mounting energy that reached its peak in a dashing solo for Maria Tallchief.

There was something almost crystalline in the way Miss Tallchief moved through space — turning, tossing her head, arching her back. Her dancing in this work made us realize once again the vast and mysterious distance between good dancers, which abound in the New York City Ballet, and a true ballerina, of which there is only one in the company.

In his solo, Andre Eglevsky, too, was stirred out of his usual elegant rut of turns-and-beats and given new combinations that taxed his imagination and made him seem especially impressive.

The variations for the other dancers were all beautifully crafted. But it was the solo for Maria Tallchief — and her tantalizing combination of fire and detachment — that made *Pas de Dix* a new jewel in the Balanchine crown.

Toys seem to be the special domain of children and choreographers. One would have thought that Balanchine had exhausted his interest in that domain with *The Nutcracker*. But he invaded it again (abetted by neophyte choreographers Barbara Milberg and Francisco Moncion) with *Jeux d'Enfants* (Bizet).

The only element to give the ballet cohesion was the setting, which designer Esteban Francés conceived in the style of the brightly painted wooden toys made in Nuremberg before the war.

There was some delightfully clean and precise dancing especially by Barbara Fallis, Richard Thomas (who points his feet exquisitely) and Jonathan Watts as two badminton players and a shuttlecock; and by Barbara Walczak and Robert Barnett as a pair of whirling tops. The variation for Edith Brozak, Joy Feldman, Janice Mitoff, Virginia Rich, and Gene Gavin as four paper dolls and a predatory scissors was amusing, more for its costume idea than for its dance realization. And the trio (Una Kai, Walter Georgov, and Roland Vasquez) atop a music box was touching because of the simplicity of its performance. Melissa Hayden as the pink-clad doll managed to bring a bit of pith to her coy role. And her pas de deux with Roy Tobias as a toy soldier was choreographically the most formed in the ballet. But this brief touch was not enough to set *Jeux d'Enfants* on a level with *The Nutcracker*, *Coppelia*, or even *La Boutique Fantasque*.

Balanchine is a little like Martha Graham in that he tampers with works that have reached seeming perfection. Last year's revised version of the second movement of his somberly beautiful *Ivesiana* seemed exactly right. But for the current season he created still another revision.

Called "Barn Dance," it seemed like a hangover from *Western Symphony*, and despite the enthusiastic performing of Patricia Wilde and Jacques d'Amboise, it was completely out of key with the granitic avoidance of emotion that characterizes the remainder of this fine work.

There was an interesting cast change in *Ivesiana*. Tanaquil LeClercq replaced Allegra Kent as the unattainable woman in "The Unanswered Question." And her fragility brought a new dramatic tension to the chilly acrobatics of the role.

For us, the happiest times during the New York City Ballet's season were not so much the new works, but the revisited pleasures — the spare, brisk cleanness of *Four Temperaments* and *Serenade* — the shy sentimentality of *Swan Lake* and *Age of Anxiety* — and the company's constantly renewing dancing energy.

This organization's one-act *Swan Lake* has little to do with established tradition. It is more a series of variations on the *Swan Lake* theme than a reconstruction of the dramatic content. But with Jacques J'Amboise as the Prince and Diana Adams as the Queen, we found the ballet more touching than many traditional versions. Mr. d'Amboise, in particular, brought to his role all the sincerity and generosity of a young man in love for the first time. He made the work seem like a fresh experience of the heart, rather than an ancient ballet ritual.

It was a joy to have Yvonne Mounsey back in the Dance of the Little Swans. In this, as in all her roles, her radiant warmth nicely balances the more sinewy intensity of the other soloists.

In everything she was given to do this season — from the *Swan Lake* Pas de Trois, to the Clarinet in *Fanfare;* from *Symphony in C*, to *Western Symphony* — Carolyn George radiated the joy-in-dancing that is her special province.

But, although we enjoyed Miss George in the *Swan Lake* Pas de Trois, we somewhat missed Patricia Wilde. For Miss Wilde's is the kind of surging energy that is at its best in the jeté jumps of the Pas de Trois or the lifted jetés with arms thrusting in *Four Temperaments.*

During Maria Tallchief's absence in South America, Miss Wilde replaced her in the *Sylvia Pas de Deux.* This role is not really for her. For where Maria Tallchief achieves the illusion of energy-in-suspension so right for this delicate dance, Miss Wilde's thrust and drive must be constantly harnessed.

Two dancers who seem to be in a state of flux (and flux is usually preliminary to growth) are Diana Adams and Melissa Hayden. We have always thought of Miss Adams as a sort of genteel young lady — the embodiment of Sacred Love in *Illuminations.* But this season, especially in *Four Temperaments,* there was a new force in her dancing. Miss Hayden, on the other hand, seemed to be over-dancing. She literally blazed with virtuosity, but this sometimes pulled her performance out of total context.

There were many moments of felicitous dancing throughout the season. We enjoyed Barbara Walczak for her slavic dash; Barbara Fallis for her simplicity; Constance Garfield for her sprightliness and attention to detail; Jane Mason for her sweetness.

Todd Bolender gave evidence of real musical awareness. Roland Vasquez and Arthur Mitchell are impressive additions to the male roster. Nicholas Magallanes, Herbert Bliss, and Francisco Moncion are the kind of reliable performers a company needs for stability. But one cannot help wishing that they, too, would be touched by the evidences of growth that constantly color the other members of this most wonderful of dancing aggregations.

Katherine Dunham and Company
November 22 — December 17, 1955
The Broadway Theatre

Katherine Dunham and her company returned to New York after an absence of five years, and they brought with them a slick and lively show. Miss Dunham can best be termed a combination of Margaret Mead and Mae West. Intellectually she is the anthropologist, centering her program about three basic areas of Negro ethnic material — the Brazilian, the American Jazz, and the Primitive. But as a performer she has a sense of personal satire that reminds one of Mae West. Whenever she enters, swathed in ruffles or sheathed in satin, she gives the impression of a lusty yet curiously aloof queen bee surrounded by her eager and agile workers. And she manages, with an indolent bump or a leggy extension, to rivet the audience's attention despite the feverish and far more intricate dancing of the young swains encircling her.

Unlike many exponents of ethnic material, Miss Dunham makes little attempt at individual characterization. Whether she is a Bahian flower vendor singing of her wares; or a moody Argentinian tango dancer; or the pampered Veracruzana in her extravagant white hammock; or a Dahomey queen — she is always her own cool and languid self, moving deliberately, making each gesture count in her composite picture of the eternal Lilith.

But she makes far more complex demands upon her lively company. They jump and split and shimmy and kick their way through a wide variety of production numbers. In most cases, however, it is the simpler numbers — those with the emphasis on a dance form, rather than on elaborate staging — that are most effective.

In the opening *Brazilian Suite* we preferred *Choros 1 and 4* (Gogliano-Noriega), a classic quadrille for Lavinia Hamilton, Raimonda Orselli, Lenwood Morris, and Jorge Saenz. In its simple four-sides-and-circle-around there was a deft contrast between the playfulness of the performers and the well bred formality of their dainty dance.

The *Brazilian Suite* closed with a brief trio that again communicated through a portrayal of character, rather than through the effects of vaudeville so prevalent in the larger works. Called *Los Indios* (native air), it depicted two Andean women (Kupi Fraker and Eleanor St. Ann) tired from mountain climbing. A piper (Walter Davis) ambled in and revived the ladies with his merry tunes.

The high spot of the entire program was the set of primitive rituals — *Puberty Ritual, Fertility Ritual, Death,* and *Shango* — in which Miss Dunham presented her dancers with a dignity not evident in the other works. In the *Puberty Ritual,* Lenwood Morris as the young initiate, lay tensely on his back. Through the fog of a semi-reverie, Vanoye Aikens summoned him with fierce dignity.

In the *Fertility Ritual,* Lucille Ellis and Walter Davis as the young couple, projected not only the solemnity and physical tension of the occasion, but an air of youth and sweetness. Also exciting was the frenzied *Shango,* with Ural Wilson as a snake-possessed boy.

Miss Dunham's company is unusually versatile. Lenwood Morris and Vanoye Aikens made forbidding warriors. And they were equally effective as the slouching, loose-jointed jazz dancers. It was hard to believe that Lucille Ellis was the same girl shyly undulating her belly in the *Fertility Ritual* and leering from beneath a 1920's cloche in *Flaming Youth.* And Raimonda Orselli, who is new to the company, is a spirited young woman, nicely schooled in classic dance, uninhibited as the street urchin in the Brazilian *Frevo;* sophisticated as the singer in *Veracruzana.* Among Lavinia Hamilton's varied chores

(continued on page 74)

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RUTH PAGE BALLETS COME TO BROADWAY

Improvised quickly into Manhattan's tight pre-holiday events, the newly formed ballet company of the Chicago Lyric Theatre, plus guest artists, appeared at the Broadway Theatre in 7 performances from Dec. 19-24 *(too late for review in this issue — see Chicago review p. 6).*

PAUL HANSEN

Above: Alicia Markova and Oleg Briansky in "The Merry Widow." Below, Bentley Stone in "Revenge."

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LOOKING AT TELEVISION

WITH ANN BARZEL

Sadler's Wells Ballet, in a 90 minute presentation of *The Sleeping Beauty* on Producer's Showcase of Dec. 12, was the television year's major event. In fact it was the most important TV dancing since the premiere of The Ballet Theatre's *Capital of the World* on Omnibus. Of course, it was the well-publicized Sadler's Wells Ballet and its star Margot Fonteyn rather than the art of the dance that were being featured, but why cavil when the end result was over an hour of good ballet seen with a new intimacy.

John Van Druten wrote a script for the presentation. The frame into which he put the ballet was a home scene with kiddies in nighties being charmed by Harlequin David Wayne and prepared for what was to come. To me it seemed to put a major art work on a kindergarten level. However, while it was irksome, even insulting to the dance-wise, one must remember the program was aimed at fifty million.

Allowing for commercials and the above mentioned script — adapter Frederick Ashton had the chore of cutting the full scale *Sleeping Beauty* to about one hour of actual production. Only a person who knew the work as intimately as he does could have done so good a job. Cutting out dances and entire scenes is relatively simple, but omitting parts of dances without disturbing the musical flow and the dancers' mental and muscular patterns called for the taste and artisanship he has. My personal regret was the omission of two favorite passages from Margot Fonteyn's first act variation. But the star was very generously on view throughout the ballet.

Most of the dancing was presented with straightforward camera work. There were few shiftings of angle. Long shots for big scenes, close-ups for soloists and dramatic moments are obviously the clearest way to present a ballet.

The close-ups were fascinating. Fonteyn's radiant face at the birthday ball, her little-girl-hurt expression during the spindle incident, her meticulous feet in *pas de bourrées* were emphasized. Ashton's Carabosse was much more wicked in close-up and Brian Shaw's *entrechats* more excitingly crisp.

The longshots of the lines of precise Sadler's Wells girls in perfect unison must have been reassuring to viewers brought up on the machine-like drills of the June Taylor Dancers.

Beryl Grey's Lilac Fairy serenity was pleasantly suited to TV pace.

A bit of the trickery that is so easy for television was used in the Vision scene. A transparent Princess Aurora was superimposed on the more solid background and after evading the Prince she floated out of reach.

The open background against which most of the first and third acts were danced gave a feeling of spaciousness, so necessary when a whole set is to be reduced to the size of a television screen. There was grandeur in the court set, but the transformation scene seemed puny and the forest was skimpy.

The dance profession may not be able to go out *en masse* and buy Ford cars, but gratitude is due the Ford industry and Foundation, Ford sponsored not only this show and the dance-conscious Omnibus, but even the ballets of pioneer TV.

Wide Wide World (NBC, Dec. 4) saluted ballet by including a rehearsal of *The Nutcracker* by the Canadian National Ballet. The dancing was confined to the Snowflakes scene. The pas de deux was danced beautifully by Lois Smith and David Adams, and the corps was excellent. The special effects man obliged with snow flakes that drifted across your screen, and the TV director shifted to an angle shot whenever he felt the straight-on view had lasted long enough. The sequence opened with backstage shots introducing director Celia Franca and showing some of the backstage activities.

The same Wide Wide World program had a number of regional dances, among them Aztec Indian dances and a Mexican Hat Dance at a festival.

Ballet was a feature of the Ed Sullivan Show of Dec. 4 (CBS). Andre Eglevsky and Diana Adams danced Balanchine's *Sylvia* pas de deux. Four couples from N.Y.C. Ballet served as background and made it a production. Miss Adams was enchanting in her silken movements and Eglevsky danced better than for some time.

If you were smart enough to dial to the NBC channel right after Eglevsky, you could have caught Marcel Marceau on the Maurice Chevalier Show. Marceau's mime is wonderfully suited to television's intimacy and one caught all the nuances of his Mr. Bip.

On Nov. 20 Vicente Escudero appeared on the Ed Sullivan Show. Back straight, steps brisk, septuagenarian Escudero was every inch the dancer when he came in, but his 70 odd years showed in close-ups and in the stiffness of knee movement. One is not unappreciative of the grand old artist's mastery of rhythm, but the finger-rapping on chair seat has so tenuous a connection with dance that a close-up of it makes it seem a vaudeville trick rather than an element of great dancing.

Variety Hour (NBC-Sundays) of Nov. 20 had a lively West Indian number with Chandra Kaly and the Merriel Abbott Dancers. The Hamilton Trio was on the same show.

Ted Cappy's work with Caesar's Hour (NBC-Mondays) has been expanding into larger numbers. The Nov. 21 show, a second cousin to *On the Town*, had a large group of boys in sailor uniforms doing tap dances. On Nov. 28 the program's ballet group illustrated *St. Louis Blues* as played by pianist Earl Wild.

The annual Thanksgiving show sponsored by Longine-Wittenauer was given on Nov. 24 with dances by Tony Charmoli. His *Skip to My Lou*, in early American style, was especially nice.

Edith Barstow staged the numbers for the Milton Berle Show of Nov. 29th. In the absence of Berle, Ben Blue was among the substitutes and his pantomime is dance-worthy. His buzzing-bee routine is reminiscent of Marcel Marceau.

The Red Skelton Show of Nov. 29 (CBS) had a murder mystery parody placed in a ballet background. Ballet girls dancing awkwardly (it's comedy, you know) in short tutus to Sylphides music gave the atmosphere. We can see that progress has been made in ballet travesty when we note that the male comedian wore droopy tights and not a bedraggled tutu.

Ernie Flatt continues as the most prolific choreographer with several numbers per week on Your Hit Parade (Saturdays-NBC). Among those we saw and liked especially was Dec. 3's *Chinatown My Chinatown*.

THE END

THE QUIET MOMENT: An Editorial

The New Year is traditionally a time for hilarity and abandon. And yet somewhere during the excitement, most of us manage to find a quiet moment. Perhaps we use it to review the accomplishments of the year gone by. Perhaps we project our thoughts and wishes into the days ahead. Either way, those moments of stillness are precious.

Since I took over as Publisher of DANCE Magazine fourteen years ago (the magazine itself is thirty years old), it has always given me special joy to look back over the year past and envision the DANCE Magazine of the future.

In thinking about DANCE Magazine 1955, I am particularly aware of how the magazine has been reaching out, not only to the dance field, but to those who are outside, helping them to understand how the dance can enrich their lives.

For example, last February, DANCE Magazine gave awards to the television choreographers, producers, and programs who had done the most to improve dancing on the TV screen. As a result, TV people who had never thought of dance as an integral part of the medium, suddenly became more aware of it. And they also learned some of the differences between good and bad dancing on television.

Last month's DANCE Magazine printed the prize winning pictures in its Photography Contest. Through the contest, as well as through the regular issues of the magazine, outstanding new photographic talents have become convinced of the challenge of photographing the dance. Some of them have already accepted special assignments for the months to come.

One of the most gratifying accomplishments of 1955 was the sharp upswing in the quality of Young Dancer pictures that were sent to the magazine. There were still some of very small tots on toe. And there were other pictures reflecting careless training. But the forty-four pictures in our December Young Dancer Album and the twenty-seven in our February Young Dancer Valentine proved that DANCE Magazine's constant reiteration of basic standards has exerted an influence.

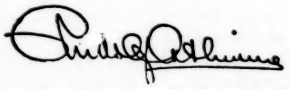
Often in 1955, DANCE Magazine criticized what it felt to be evils in the dance field. But each criticism was quickly followed by a constructive solution. When DANCE Magazine pointed out the dangers of poor ballet training, it countered with Thalia Mara's "Do's and Don'ts of Basic Ballet Barre" and her current series on Basic Center Practice. In objecting to some of the procedures at the summer conventions, DANCE Magazine printed the teaching examinations issued by the National Council of Dance Teacher Organizations. And realizing that a healthy attitude toward dancing begins in the home, 1955 found DANCE Magazine printing the first four installments of Josephine Schwarz's "Primer for Parents". There are more to come.

Perhaps the point that is most consistently reflected in DANCE Magazine is that of candid inquiry — of getting to the bottom of things and presenting them in full perspective. Hence this month's feature section on Anna Pavlova. We felt that it wasn't enough to remember Pavlova on the twenty-fifth anniversary of her death. We wished to re-examine that memory in the light of dance today — to forge another link in the history of contemporary dance. And perhaps that is the greatest satisfaction in looking back. It also holds the seeds for looking ahead.

In comparing today's DANCE Magazine with those of the past, we quickly see the strides we have made. And we shall try to keep on making them.

I wish to take this opportunity to thank the staff of DANCE Magazine — and its writers from all over the world — for their loyal support. And my heartfelt thanks to our readers, who have vastly increased since 1941.

Best Wishes to All for the New Year,



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Cover designed by **Jerome Kuhl**

coming:

Busy Day with a Dancer
Come along on an everyday day of a top notch dancer appearing in a big Broadway musical. Photographer Herb Flatow uses a candid camera on Matt Mattox, currently featured in "The Vamp."

Vienna Opera Ballet
From a reporter who has worked closely with the Vienna State Opera Ballet Co. throughout its reorganization, preparation and debut we get an intimate record of its personalities, problems and midnight parties.

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At first glance, Joe Pilates' studio looks something from another planet. But the weird and ungainly looking contraptions are actually important Pilates inventions which many dancers swear by to keep them in shape. It's a unique place and a unique story.

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PAVLOVA: LEGEND AND FACT

INTRODUCTION: The 23rd day of this month marks twenty-five years since Anna Pavlova passed away. Many changes have come about since 1931, but the name of Pavlova remains, unflickering, a symbol of perfection of grace now as it was to the adoring public of her day.

The pages that follow are not intended either to eulogize or debunk, but rather to add some fragments toward understanding. To comprehend something of the reality of Pavlova as the woman and the artist is not an easy task — legend constantly befogs the view with two basic distortions. The first, entertained by millions who saw her and millions who only heard about her, was that she was a creature of delight, a phantom, unreal and exquisite, who transformed everything about her into Beauty. Such a concept is hard to argue with, since the effect of the magic of genius cannot very well be challenged by practical details.

The other side of the legend, which exists largely in patches of the dance world, purports to reveal the all-too-human frailties of Pavlova — the supposed lack of technique, the personality foibles which, according to the detractors, included jealousy, narrowness of spirit, lack of creative and artistic vision, and possibly a weakness for money.

But those who knew her and worked with her for years, belong to neither camp. They knew her as a beautiful woman, often warm hearted and simple, — a woman with a destiny, a willful and determined artist whose passion made her relentless with herself as well as with those with whom she worked. If she was not perfect — and who is to say what perfection is under the stress of such enormous talent, drive and capacity for action — she also was not the paragon beyond the pains and caprices of ordinary humans.

But the fascinating enigma of the how and why of Pavlova is far too complex for us to consider here. The results of what she was, however, are clear and irrefutable, having by their magnitude affected us all.

Two monolithic facts about Pavlova face us today: First, that she had, to an extraordinary degree, that most important of theatre gifts — the power to create magic. Not only did she believe in what she was doing, but in addition she carried audiences with her, inspiring and, with a delicate touch, making a mark so deep that most of those who saw her never forgot the intensity of the experience.

And secondly, apparently motivated by a necessity to be seen by as many people as possible, she traveled more and gave more performances than any dancer before or after her. She covered half a million miles (in the days before airplanes divorced time and distance), dancing in almost every country of the northern and southern hemispheres, appearing in obscure towns of the Orient and of the Occident, disregarding lack of comfort with an aplomb unknown to much lesser performers today, and stirring a worldwide interest in ballet which, in many cases, is only now being cultivated.

The Pavlova Commemoration Committee of England has compiled an excellent little book called *Pavlova: a Biography*, edited by A. H. Franks, which is soon to be released in this country by Macmillan. From it I quote:

"During one tour of the U.S.A. in 1925, her company appeared in 77 towns during 26 weeks, giving 238 performances. She herself did not miss one of them. In every country she visited she was received and entertained by the leaders, whether kings, presidents, viceroys or mayors. In Madrid the King of Spain sent a nightly bouquet to her dressing room. In Canada she received a golden key and the freedom of the City of Quebec; in Venezuela, a magnificent jewel case from the president . . . etc., etc."

Pavlova would hardly have understood if she had been called a pioneer. That was not her intention. And yet, with fact and legend at last beginning to disentangle, it becomes clear that she was. In this country she was the first important ballerina to tour since Fanny Elssler, in 1841. And although there have been many dance tours since then, none have been more exhaustive, or effective. If the dance is now experiencing a time of sympathetic growth in the U. S. — and it is — witness NBC-TV's recent 90-minute ballet program for 30 million viewers — Anna Pavlova must surely have a share of the thanks.

She made millions feel a love for the dance, and as a result, the course of dance history has changed.

More rhapsodic words have been written about Pavlova than of any artist that ever lived. One of her great teachers, Enrico Cecchetti, said simply, "I can teach everything connected with dancing, but Pavlova has that which can be taught only by God."

To Anna Pavlova we dedicate this issue —

LYDIA JOEL

(over)

Anna Pavlova in "The Dragonfly."

For the uncredited photos used in this section we are gratefully indebted to Hilda Butsova, Muriel Stuart, the Museum of Modern Art and The London Times.

Pavlova Was Real

behind the untouchable legend;
a breadth of spirit and a deathless curiosity

BY MURIEL STUART

Muriel Stuart, whose formative years were spent under the guidance of Pavlova, is today a well-known member of the teaching staff of the School of American Ballet, and the author of "The Classic Ballet," an authoritative volume on technique, publ. by Alfred A. Knopf.—Ed.

I was one of eight proper little English girls whom Anna Pavlova selected to train. Twenty-five years after her death, this woman has become such an extravagant legend that one would hardly imagine that she was an actual human being. Perhaps some of my own experiences as her pupil and as a dancer in her company may help to give a better picture of Pavlova as the very real person she was.

We went for our lessons to Ivy House, her beautiful home in London, which had been the residence of the painter, J. M. W. Turner. Classes were usually from 10 c'clock until noon. We worked very hard and all did our best to please her. Although she was extremely kind and patient, we were many times reduced to tears because we were unable to do all she wanted us to.

As pupils our training was not limited to ballet technique alone. Often after class Pavlova would gather us around her to talk to us. Very early she wanted us to realize that technique was only a means to an end. In those little talks in London, the first of many to continue all around the world, she tried to impart to us a philosophy of living and an understanding of the essence of great art. It was, more than anything, a heightening of our awareness that she strove for. "Soon you will be going home on the train," she would say to us. "Observe carefully and try to understand the people you see. You must not sit there with dead faces like so many English maids. Why is that person so sad? Perhaps she has to work very hard. Who is that elderly man? What do you get from watching him?"

In dancing she wanted us to reach toward someone whom we were to imagine out there in an audience. "Something must impel you to move. It must be *for* some one. It must not be mechanical — the movement must come from a feeling within you. It must be inevitable. It has to be more than just *Port de Bras 1, 2, 3, 4.* We are not performing tricks — those we can see at the circus." Pavlova was, I believe, not aware of Stanislavsky, but somehow, in her own way, she arrived at much the same ideas of "method."

She felt a keen responsibility for having taken us out of school. When touring abroad she insisted that we see everything — go to all the museums, see the great churches, hear the music, see the dancing and the theatre of each country. She would ask us to write out our reactions. (At the time it seemed like torture.) Dates or historical facts were not important; what she wanted to know, what she wanted us to consider, was what each new experience meant to us inside. We got little chance to read paperback novels or romantic magazines. Most often those would be thrown out the train window. Instead we were given such things as biographies of Napoleon or Eleanora Duse, or articles about poets, musicians, painters. For us Pavlova was more of a mentor than a teacher of dancing. Actually, we were not really ready for her; we were too young to understand much of what she said. It has only been by reaching back, after the experience of living, performing and teaching, that her words have come to have a meaning.

While she had a real affection for her little English students, she feared what might be the effect on us of the narrowness and the "correctness" of our backgrounds. We were all so filled with the superficialities of life that it had no reality. We might, she thought, miss everything that was important. We were all so *nice*, and that is a deadly thing for any artist!

Particularly memorable for me was the experience of the premiere at Covent Garden in London of *Oriental Impressions.* It was a great evening, with many celebrities in the audience, including the Japanese ambassador. In the first section, a Japenese stick dance, we wore beautiful costumes and wigs which had been especially made in Japan. An Oriental makeup artist was brought in to show us how to do our eyes. Every detail was authentic, except possibly our dancing.

The score was very tricky and our first cues were mostly little musical whines. The four of us were late in dressing, but I managed to make a breathless entrance on the proper first whine. At the second whine each girl was to touch the stick she held to the next girl's. But no one was in place or on time and the whole thing came off dreadfully. I was in despair and felt I had ruined the dance. For the second section, after a very quick change in a crowded little tent improvised in the wings, we were to come out in bangles and large skirts as Indian girls. I was to strew the stage with petals for the entrance of Uday Shankar. But I was so distraught that I was paralyzed. I began to cry and

IN THE STUDIO AT IVY HOUSE (right): The author, one of Pavlova's little English students, is shown at extreme left of group, with her arm around "Madame."

ON TOUR (left): Miss Stuart, later a soloist in the Pavlova Co., smiles as she poses with the great ballerina for a birthday snapshot.

scream — and I never got on at all.

Pavlova had never before seen me lose my temper. I had always been the little quiet one, having been brought up never to say boo to a goose. And here I was having full-scale hysterics. After the performance, she came to me and said, "*This* girl might make it. Mugie, I am so glad to see that you have some temperament after all!" Then she kissed me and gave me some flowers. That was all. At the time I couldn't begin to understand what she meant. But now I can.

Pavlova had a keen interest in everything new, an interest that was thoroughly un-Russian. The thought of a prima ballerina of the Maryinsky Theatre having anything beyond a respectful attitude toward the imperial tradition was unheard of. How many ballerinas of that day, or even today, can one imagine proclaiming the greatness of Isadora Duncan or Mary Wigman? While she praised to the skies classical artists like Karsavina and Fokine, she felt that her dancers must absorb every culture and dance tradition. At one time she imported for us an instructor of Dalcroze. We had lessons in Indian dance from Shankar. In Japan we were taken to the studio of the celebrated actor-dancer, Kikugoro.

Over and over and over she talked to us about the art of Duncan, saying that she was a symbol of great power — one of the greatest artists she had ever seen. (So overwhelming was the buildup that it was something of a shock when we caught our first glimpse of Isadora. She had come with Serge Essenine to one of our performances at the Metropolitan Opera, and for the particular "phase" she was then going through, she had dyed her hair a rather ghastly carrot color.)

In Dresden we visited the studio of Mary Wigman. "This is a great artist," she exclaimed. "Some of you will remember this day all of your lives. We should study with her two or three years, but there is so little time." (Victor Dandré. Pavlova's husband, whose responsibility it was to keep the company steadily performing—and paid—was always fearful that she would suddenly interrupt a season to ask Wigman to appear with us.)

If she were alive today, this "Russian" classicist would, I am sure, be the first to recognize the genius of a Martha Graham or a Doris Humphrey.

In many ways Anna Pavlova was like a child. Her tremendous perceptivity was not the result of sophistication, but entirely intuitive. While her life was complex and filled with sadness, disappointments and frustrations, she was essentially, like all truly great artists, a very simple woman. She despised pretense and ostentation. To her it meant nothing if she was obliged to dress under the pipes in a cellar or in a washroom. Her clothes, though always chic, were simple. She rarely wore jewels or expensive furs and discouraged her dancers, from doing so. She would say emphatically, "You don't *need* these things. Having material things is not what is important."

She had a great love for ordinary people. After a performance it was difficult to drag her away from the theatre, where she spent hours listening to those who came for help, advice, or just refreshment of the spirit. "These people must not be pushed aside," she insisted. In the fullest sense she was a humanitarian. Dandré was always toting about a list of poor sad people to whom she wished to send gifts or money regularly. In the sixteen years I was with Pavlova I never once heard her talk about herself — it was always about others.

Although Pavlova was taken up by the English aristocracy and was constantly surrounded by pseudo-intellectuals who flattered her, she was always frightened at meeting such people. Without her husband by her side (Dandré was a baron), she felt ill at ease in court society, fearful that she could not make herself understood by them. To these people, whom she did not consider her true audience, she could not be articulate about things close to her soul. Most of them never had any idea what she was about. The idol of the whole world, she was, in fact, a very lonely woman.

Why did Pavlova attract those millions of devoted admirers? All the lavish praise for her as a performer was, of course, entirely deserved. It is true that she had exquisite grace and an unearthly lightness. Like thistledown, she never quite seemed to touch the stage. It is also true that by her mere presence she was able to move everyone in the audience to tears. The almost blind worship this woman inspired has brought forth many sentimental memoirs and reminiscences. Too many of them would suggest that Pavlova spent all her leisure time stroking birds.

Her enormous audiences everywhere in the world extended far beyond the narrow cliques of balletomanes. While spellbound by her artistry, those millions, I believe, were also able to sense across the footlights her humility, her breadth of spirit, her warm humanity — her greatness as a person. *THE END* *(over)*

an unpublished account of a backstage meeting of Pavlova and a mid-western journalist.

Indiana Interview/October 26, 1910

BY FRANK I. ODELL

Anna Pavlova, world famous ballerina, smiled as she bowed again and again, to a clamorous audience. She continued smiling as she drifted into the wings where I, a reporter from the *Indianapolis Sun*, waited to interview her. The curtain came down. She sighed and glanced ruefully at her feet. The tips of both ballet slippers were seeping blood. Red clots marked a thin trail across the stage.

"How can you stand it?" I exclaimed.

Disdainfully she replied: "I will not allow my body to talk back to me."

From beyond the curtain an enthusiastic Indianapolis audience that crowded the Murat theater continued to applaud. It was October 26, 1910. Since she left her native Russia she had appeared briefly in Stockholm, London, Paris and New York. Now the American Middle West acclaimed her greatness.

Ben Atwell, publicity agent, stepped to Pavlova's side. "In the first box over here is Mrs. Thomas Marshall, wife of the Indiana governor, and Mrs. Warren Fairbanks, wife of the recent vice-president of the United States."

The prima ballerina nodded in acquiescene. "I will make them an especially gracious bow. I think they liked my *Arabian Nights*. "Then she sternly commanded, "Up, Anna Pavlova!" She snapped to attention upon her toes, off to acknowledge the shouting and hand-clapping, light as thistledown before the wind.

Atwell motioned for me to follow him to a back room where we could talk. "She says herself her feet are not right for a ballet dancer. Her toes are too long, the instep too high. These are great handicaps, overcome only by extra long practice at the cost of much pain. All her shoes are made by a Milan specialist to fit her plaster casts, tracings and diagrams. Even then she discards half her slippers after testing them. Her shoe bill is enormous. A man could live well on what her shoes cost every year."

Atwell opened the door. The curtain was down, the applause diminishing. "She will be in her dressing room now. Come."

At the door of the star's dressing room I hesitated, asking "Is she going to be difficult, Ben?"

"Difficult? Anna Pavlova? She likes people. You'll hit it off." He rapped upon the door and pushed me in ahead of himself.

Pavlova had dropped a frilly ballet skirt, which lay in a circle about her feet. She was attired in a skimpy foundation garment until her costumer tossed a scarf over her shoulders. There was no palaver about immodesty. She was an artist interrupted in her professional routine. I was a reporter pursuing news. When presented to her I bowed, but she extended her slender fingers for a cordial handclasp.

"Ben Atwell said you are city editor. You are too young."

"*Acting* city editor. That way I do the work, but it costs the paper less money. Tonight I am back to reporting."

"All the English journalists were much older. How old are you?

"Twenty-four in July. Do you think the *Sun* sent a boy to do a man's job?"

"I'm sure you will do. Sit here at the end of the dressing table facing me. Have a cigarette?"

"Thank you." I accepted one of the extra long Russian cigarettes made of perfumed Turkish tobacco.

She drew upon her own, and applied the glowing end to light mine, as I leaned forward slightly. "Now tell me, how good a musician are you? Do you know all about ballet?"

"I know practically nothing about music or ballet, except to enjoy both."

"Then how can you possibly write of either?"

"Do I have to be a criminal to write of robbery or murder? I am a reporter of five years experience. A journalist learns to observe essentials, and to respond sensitively to nuances of feeling and comprehension. Too many technicalities confuse a reader. Over-all impressions go better. When I do not understand clearly enough to pass on information to our readers then I consult someone who does know — like you. Such an authority may be a valuable pipe-line for news."

"*Pipe-line?* How charming. Can Pavlova be such a thing — a pipe-line to carry information through you to your readers?"

"One of the very best."

"That I like. Now, what do you — and your readers — want to know."

"You are the epitome of grace and perfect precision. You will be remembered among the top artists of all times. People who watch you with fascination on the stage ask what started you to dancing, what took you to the top, what does the real Pavlova think and feel?"

"I can explain my professional success in a few words: *Pavlova had the strength to work hard and the zeal to put in thousands and thousands of hours striving for perfection.* It was not easy. I was sickly at the beginning. But I yearned to dance, so I made myself a dancer. Even when I rested after fourteen hours of practice I got my picture of Marie Taglioni and studied her posture by the hour. When others said I was good enough to take it easy, I said: "There is no such thing as *good enough*. Pavlova must be as perfect as Taglioni." When Johannsen, Gerdt and Sokolova told me there was nothing more to learn I went to Enrico Cecchetti. He found a weakness in the back and some fault with the hands. For three years I worked as never before, until he approved of my carriage. Of such things a dancer is made. But first you must have the will to drive yourself.

"My father died when I was two years old. He had been a minor official of the government, and left my mother a very small pension. She and I lived in poverty in St. Petersburg, except in the summer we went to a little place in the suburbs to live with my grandmother."

While she sketched her early life I observed her intently. Her height was slightly below average. She said that her weight never rose above 108 pounds, although she consumed gallons of cod liver oil in an effort to fatten a little. Her hair was thick

★ ★ ★

Frank Odell, who, after a brief but colorful career as a journalist, spent 40 years of his life as a commercial farmer, is currently writing a book of essays about the "great and near-great" personalities he has met. "I think Pavlova one of the most vivid and colorful of personalities, so I did her first," he writes from his retreat in Rome, Indiana.

and black. Her eyes were dark, set wide below a high forehead. The nose was large, the mouth too wide to be pretty; the cheek bones high and prominent, accentuating the flat planes of the cheeks. Her complexion was smooth; the skin dead-white as if the sun never had shown upon her. The face, neck, even hands had the ivory whiteness of the remainder of her body.

The arms were adequately muscled and tapered attractively to delicate, small-boned wrists and hands. Shoulders and chest were noticeably thin, the breasts immature. The waist was small. Her uncorsetted figure, in a generation when corsets were compulsory, seemed almost boyish in litheness and spare muscularity. The thighs were a trifle spare, and the lower legs long and muscular.

When she paused in her recital to turn and instruct the maid about her hair-do, I praised her perfect muscular coordination. Recalling her amused response to another provincialism, I observed: "My former track coach would say you are *muscle-minded.*"

Pavlova repeated the word to get its savor. "Yes, that is it, *muscle-minded.* But I was not born so. I labored fourteen, fifteen hours a day to get this coordination, balance and poise. Even today I practised this morning four hours, besides doing more work in tonight's performance than most women do in a week. It must be so until the end of my career.

"Until I was eight I never dreamed what dancing could mean. My mother saved up enough money to buy us tickets for the upper balcony at the Marinsky Theater, St. Petersburg. The ballet was the *Sleeping Beauty,* with Tchaikowsky's enchanting music. From that night on I knew I must give the rest of my life to dancing. I was a frail child, weakened by undernourishment and illness that came from medical neglect. A dozen people told me I could not stand the long, hard training of ballet school. They did not know how my longing would give me strength. I gave my mother no rest until one blessed morning she led me to the school and entered my application. They told me to come back when I was ten. I spent the next two years in constant imitation of what I had seen that one night. I prayed over and over the school would accept me. On my tenth birthday I went back, hoping, hoping. The examinations were very strict. Many times those in charge doubtfully shook their heads. But they must have heard the prayer that was in my heart all the time. They took me in. I was overjoyed. No one else really believed in me, so I had to believe in myself that much more."

She paused. I commented: "Yours is one of the rare instances when a child's

(over)

In a Metropolitan Opera House rehearsal room, Pavlova and Alexander Volinine. The others are Musical Director Theodore Stier, Ballet Master Ivan Clustine and, at the piano, Alexander Smallens, 1917.

illusion led straight to reality."

"Yes. After seven years under several teachers I graduated under Papa Petipa. He came from Italy as *premier danseur* more than fifty years before this, and was *maître de ballet* for fifty-eight years until he died just this past season. At his request, instead of starting me in the *corps de ballet*, I was promoted to small parts from the beginning. Then up to second dancer, *premiere danseuse*, *ballerina*, and in 1906, *prima ballerina*.

Mikhail Mordkin, her *premier danseur*, barged into the room. Pavlova introduced me to him. He nodded casually but did not shake hands. He grunted, paced back and forth glaring at me, then abruptly stalked out again. Atwell explained: "He speaks only Russian and French."

"Is this what you want for your paper?" she asked. "Is Pavlova a good — what you call — *pipeline*?"

"Superb. Please go on."

"Our dancing academy was started by Peter the Great. He taught the first classes, just as he taught ship building and so many things. Under Marius Petipa the French-Italian classical style was followed. Not until your American dancer, Isadora Duncan showed us her natural style in 1905 did we begin to liberate ourselves from classical formalism. Many of us went on strike —" She caught a frown from Atwell. "There is not time to tell everything."

She paused. To persuade her to go on, I asked: "Once you signed your contract you were committed for life to be a dancer?"

"Some pupils were dropped because of unsuitability. A few became musicians. singers, actors. Michel Fokine, who choreographed *The Dying Swan* especially for me, danced for some time, then gave it up to gain greater distinction as a choreographer. Most of us continued as dancers. We had long drilling in plastic gymnastics as well as classic precision. The body must be trained for strength and endurance as well as for balance and poise. All movements must be crisp and incisive. A soggy slump for one second would ruin all.

"You understand I went to live in the academy on my tenth birthday as soon as I was accepted. I gave complete attention to my training, it was my whole life. My mother could come to see me only Sunday afternoon during visiting hours, or on a Holy Day. I was taught everything, even health habits such as how to sleep in a hygienic position which best relaxed the muscles and promoted deep breathing. All other subjects too, like etiquette and languages. So it went, through a general education that would equal your second year of college, besides the long hours of dancing.

"Music was especially important because dancing and music fit together. Mathematic precision is imperative to both. Now you must know ballet is silent opera, opera in pantomine, reinforced by music. In staging a ballet, steps are phrased and phrases repeated, embroidered or embellished as in music. Every movement is dominated by a planned theme. Every ballet is built to a definite end to induce a sympathetic mood in the watching audience and full comprehension of that essential theme. Solo interpretation and felicitous group support must be precisely executed and synchronized with music of identical mood to heighten dramatic effect. Rhythm regulates the listener's rate of breathing and so governs the state of his feelings. Rhythm accentuates the orderly flow of time which an inspired dancer interprets into flow of movement. To this counterpoint lends depth. It gives the illusion of a third dimension, which the dancer sketches in visible detail with spatial arrangements.

"You know exactly *why* as well as *how* you get such effects. Is it a secret how you achieve such airy, apparently effortless, ease and dignity?"

"Dignity of elevation you get out of the erect line of the back, neck and head. See. Hold the head high. That commands respect. Now for airiness the entire body must be tough, alert and springy. You cushion the blow of descent upon the arch of the foot. That softens the contact with the hard stage as you come down from a high leap. Then the pick-up must be quick as lightning to look buoyant and elastic." She paused, and added as an aside: "Of course you must have contempt for weariness and pain. To float so lightly about the stage is the hardest of labor."

"After you complete this tour you will return to Russia to stay?"

"I shall go back. My mother and grandmother are there. But I have seen freedom in the outside world. I shall not spend so much time there as before. How would you feel toward a country where it is possible for a grand-duke to come back stage and order the *maitre de ballet* to line up the ballet corps for his inspection. Then as he strolls down the line he points with his cane. 'There. That one! Put her in my carriage. I will take that one for tonight.'"

Atwell came out of his trance. "Hey!" shouted the director of publicity. "You can't use that. You must be discreet."

I grinned at him. "I know, I know. Pretend it was never said. I'll never mention it while the present dynasty rules Russia, or while it can hurt either of you two. Mme. Pavlova, you must be careful what you say to newspapermen."

"Pooh! You will know the right thing to make me say."

"All reporters may not be so considerate. Well, I'll give you a safe question. What do you think of American women?"

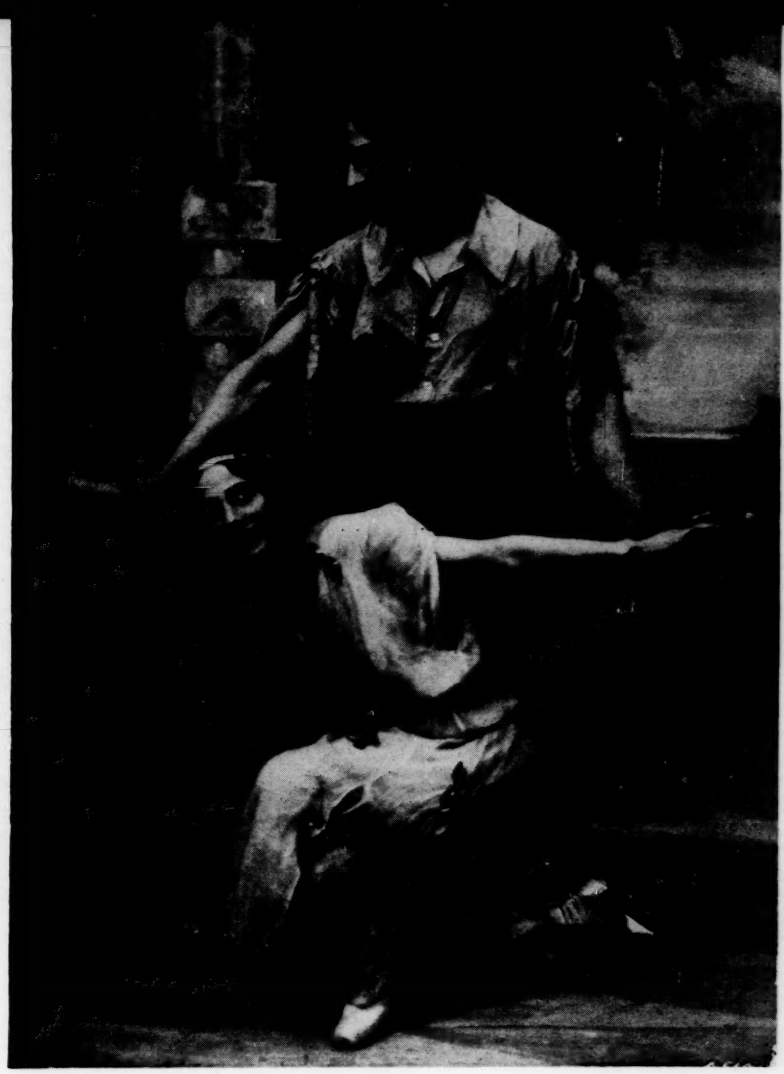
"They are truly wonderful. They are so independent. And they always respond first in the audience. Graceful too. Your men are awkward; they hurry so and rush pellmell. But the women are the acme of grace. This is the first thing I noticed when I came to America. They are the best ballroom dancers in the world. The main trouble with them is most of them do not exercise enough. Still you have some marvelous athletes. From your American women some day will come the greatest dancer the world will ever know. From where else than this melting pot of all the nations could come an international or universal artist to best interpret all moods? Your great country will produce a superb dancer not bound by old traditions and narrow nationalism.

"No other country can produce her. No other country represents every racial characteristic in the world. No other people feel the influence of nature so keenly, and nature is the greatest developer of art. Here in America you run the gamut of the seasons more than in any other country. You have a tender spring, changing and unpredictable, a summer of intense, burning sunshine. You have a flaming autumn, the like of which is never seen elsewhere. And your winter can be almost as cold as Siberia. I would love to interpret the dancing flight of a golden maple leaf such as I saw falling today. But I came to your country too late. My formative days are over.

"Then your country is so wonderful in itself! There is nothing you cannot find here. You see the great steppes of Russia in your great plains. Farther out comes a sweep of mountains as terrible and cruel as the Alps. On the Pacific coast are the

(continued on page 84)

The brief but brilliant period during which Mordkin (1881-1944) partnered Pavlova included historic 1910 and 1911 tours of the U.S. and Canada as well as appearances in London, Paris and the Metropolitan Opera in N.Y. The dynamic artistic experience that resulted from these two personalities onstage together was irresistible to audiences everywhere, but proved to be untenable for the performers, and in 1911 Laurent Novikoff was engaged as partner. Other major partners were Adolph Bolm (1908-'09), Alexander Volinine, and Pierre Vladimiroff, who was with her during the last tours. Theodore Kosloff, Aubrey Hitchins, Hubert Stowitts and Michel Pianowsky were among those known in the U.S. who appeared with her in specific dances.



Pavlova and Mikhail Mordkin in "Bacchanale," 1910.

On following pages:

Left hand page: Pavlova with Uday Shankar in "Oriental Impressions," 1922. (Shankar, discovered by Pavlova when he was a student in London, has, of course, become one of this generation's leading dancers.)

Right hand page: Pavlova with Alexander Volinine in "Les Sylphides." (Volinine died this past summer in Paris, where he had been teaching. He was 72. He appeared with Pavlova first in 1914 and spent many years with her and company in world-wide tours.)

The Garden at Ivy House

BY EUGENE K. ILYIN

She often spoke with great affection about her home — Ivy House — in London. Here she had achieved another of her dreams, to live in quiet surroundings amidst trees, flowers and shadows. She loved to sit in her garden at night. It was then that the shadows, filled with dreams and vibrations, brought her the rest she needed and gave her renewed strength.

Not only did she love the flowers and the trees and the grass; a garden for her also had to be full of animals. Of course there were her swans, about which much has been written, and her flamingos. But there were other birds which she had brought back from Japan, Australia, Africa, China, South America and Malaya. Every time she returned to London from a tour she would bring with her new and exotic birds from the countries which she had visited. Often these were presented to her by emperors, sultans and viceroys. They were so beautiful that she could not imagine leaving them behind although she knew quite well that they would not be able to withstand the English climate.

In her famous garden she had an immense aviary. She would often stand for hours in front of it admiring the colors of the birds. It was in these colors and in the movements of the birds that she found a deep response to her own creative instinct. When autumn arrived and the English fog and cold set in, the tragedy would begin, And how she suffered. In one of her letters from Surabaya she wrote to the manager of her estate:

"I am once more bringing with me a beautiful collection of the most astonishing birds. I know, I know that you will chide me for having forgotten that these tiny creatures cannot possibly survive our rough climate. But isn't it possible, in heaven's name, to build something which, with the aid of central heating, will regulate the temperature so that these lovely birds can live? In my garden among the trees and the bushes and the flowers I live my own life and I do not want to feel death so close at hand. We must do something. Spend as much as you like but do something."

Probably it was the blood of her ancestors, who were peasants, which manifested itself in her almost unbelievable love for the soil. It was not enough that the flowers and the bushes should be beautiful, the earth also had to look well tended and groomed. In one of her letters to her gardener she wrote from Paris:

"I am going on an extended trip and I forgot to tell you that it would be very nice if the earth between the second and the third tree on the right side of the garden could be laid bare by removing the stone steps. Once this is done the soil there can breathe."

She knew and loved every tree, bush and flower in her garden and spoiled them with her attention. Every one of them had a name of its own, a name she had given it, and with the name she gave it part of her soul. When she was abroad for long, long months she would inquire in her letters to her gardener, Paul, about every one of her pets, her trees and her shrubs. Because he took care of the things she loved, Paul became in turn her devoted friend. Sometimes when the more practical aspects of gardening came into conflict with her sentimental affection for a tree or a flower, there would be words.

As any good gardener knows, the first rule of a garden is that it should be neat. But English lawns are apt to be full of daisies and daisies were Pavlova's favorites among the wild flowers. How to mow the lawn and still preserve the daisies — that was the source of a never-ending struggle. Only when Pavlova was on tour could Paul use the lawn-mower to his heart's content. When she was at home, the first click-click of the machine would bring her out onto the balcony from where she would call down, "Paul, do let the daisies live a little." Had Pavlova not gone away often, the lawn would have been a jungle.

Shortly before I left England last year I revisited Ivy House. The idea of going there came to me after I had been going through a batch of programs I was trying to make up my mind to destroy. These programs seemed so lifeless, dry reminders of a great artist and a wonderful woman. Surely, I felt, there in the house where she had lived for over seventeen years, she must still be alive, her soul must be present. And so I went. The only living creature to remind one of her was her gardener, Paul. He must have been over eighty but looked twenty years younger than that. He had known Anna Pavlova for thirty years, in him she still lived on. But the past had flown. The bomb which fell not far away had destroyed the aviary. The swans and the water-lilies had vanished. So had the flamingoes. The house itself had been made into a hospital.

In a year or two even this house will be torn down and a much larger hospital will be built in its place. Only the large ornamental pond will remain and in its center, where the fountain was, will be a bronze statue of Anna Pavlova. *THE END*

(over)

Fedorova's Favorite Senior Student

A slim, delicate, intense young girl, dedicated even in her school days to the endless search for artistic perfection; such was the student dancer, Anna Pavlova. While the memory of the great ballerina as a world celebrity is treasured by millions, only a handful of people are in a position to have known her and recognized her genius even before her professional debut. One of these few is Alexandra Fedorova, who, although Pavlova's junior by several years, attended the Imperial School in St. Petersburg at the same time, and graduated three years later.

It is a common phenomenon for a teenage schoolgirl, in any country, to fix upon a slightly older girl as a special object of adoration; and at the Imperial Ballet School almost every junior student had a senior whom she worshipped and imitated. Fedorova's idol was Pavlova. Every day she would make her bed for her, run errands, or perform any small service she could find to do. She took a special delight in bringing her little gifts at every possible opportunity.

Pavlova's personal magnetism, the radiant force which permeated her dancing and made her such a powerful figure in the theatre in later years, was already evident when she was still a youngster in school. She was a tireless worker. When confronted by a step which was difficult for her, she would repeat it innumerable times; and Federova remembers seeing her in a corner of the dese ed rehearsal room, going over and over an intricate step until at last she had mastered it completely. Fedorova imitated not only her dancing, but everything she did. One day the younger girl followed Pavlova to church, and before buying votive candles, she watched to see how many Pavlova would get. She bought the same number — more than a dozen — and then discovered that she could not think of enough saints to dedicate them to!

Pavlova was friendly and generous to her adoring little follower. She often gave her slightly used ballet shoes, and Fedorova loved to wear them because they seemed to give her a special inspiration Once she gave her the fitted bodice of rehearsal costume; but she never gav away a tutu. Even then, Pavlova had he tutus made by a private dressmaker wh was particularly expert, and she guarde the secret of their construction with jealous eye, refusing even to lend a tut for fear it would be copied.

When she was a senior, Pavlova cele brated her "name day," in February, b giving a party for some of the other mem bers of her class. Alexandra Fedorova wa the only one of the younger students to b invited, and she still remembers how thrilled she was at this tremendous honor The party was given in a room used fo piano lessons. It was called "Rich's room" after a mysterious piano teacher who wa rumored to have hanged himself there many years before. His ghost was said t haunt the room at night. On this particula evening, however, the laughing youngster must certainly have dispelled any ghostly shadows with their excited chatter, as they

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A Childhood Memory

A sharp line separates those who watched and loved the dancing of Anna Pavlova until it became forever a part of their lives, and those of the younger generation to whom she is only a magic legend. Possibly the writer may claim to stand upon that line; for in December 1930, clad in party dress and much excited by an evening jaunt she was taken by her parents to the Golders Green Hippodrome, a solid provincial playhouse close to London, and ten minutes walk from Ivy House, Pavlova's English home.

In the packed theatre, none knew that this was Pavlova's last season anywhere. The writer, who had never seen a ballet of any kind before, was not prepared for the strange and startling impact of the great ballerina's personality. Memories explode softly across that quarter-century, and alas, they are few. *The Dying Swan*, understandably remains most vivid.

We were close to the stage, which, across the narrow orchestra pit of the Hippodrome, looked intimately near, and allowed no illusions. I recall, as the music slowly mounted. Pavlova's gliding entrance, and the thistledown feathers of her costume wafted softly, as though by a breeze. A silence fell on the theatre, so profound that I became quite frightened, not even daring to press a hot hand against my velvet dress, but sitting rigid, wondering what could be about to happen. This was something very different from the jollifications of pantomime, the only form of theatre I knew. This was awesome, and demanded special attention. I cannot recall the details of the solo, until I see the dancer sinking in the final movements, and there flashes before me a memory of her face — not sweetly sad, but the face of a proud creature, suffering haughtily, a face fine-boned, white-masked, with dark glittering eyes.

Seeing through the lens of childhood, mercilessly candid, I do not recall that Pavlova looked old to me — only strange and striking beyond description. I am sure I did not discern the beauty of her dancing as I might have done, but I remember the cheers, and the page-boys marching on with giant baskets of flowers, conjured from somewhere in the midst of this English winter. As she bowed to us, and raised her glance to the gallery, I see again her face with its strange white-

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A Choreographer Remembers

BY MICHEL FOKINE

Michel Fokine (1880-1942), student at the Imperial School of Ballet, soloist at the Maryinsky Theatre, was a reformer and a choreographer of genius. Affiliated for over a decade with the Diaghilev Co., he produced for it many famous ballets, including "Scheherazade," "Firebird," Petrouchka" and "Les Sylphides."

"The Dying Swan," which he choreographed for Pavlova in 1905, was one of the results of their artistic alliance. Fokine was very important in directing Pavlova from virtuosity toward expressiveness.

The article below first appeared in the August 1931 issue of Dance Magazine. It is also reprinted in the forthcoming book "Pavlova: a Biography," a presentation of the Pavlova Commemoration Committee of England, soon to be released in this country by Macmillan.

Wonderful was the art of Pavlova, great was the joy she gave to those who had the opportunity to see her on the stage.

Not only in momentary joys lies the importance of Pavlova's art, but in the great change of public opinion about the ballet which took place in the first quarter of our century.

She served as a marvelous proof, as a splendid example that the ballet could and should be an art in the highest sense of that word.

I knew Pavlova from childhood. We studied together at the Imperial Theatrical School of St. Petersburg. I remember her as a small girl in a blue uniform, with a white apron and a white cape, with tightly woven braids. She was spoken of as a "capable" and "a very attentive child." But after graduation Pavlova started to stand out. She immediately took the position of a soloist. I danced with her *pas de deux* which were inserted specially for us in various ballets, wherever possible we were placed. These were typical *pas de deux* of the old ballet. We performed that which we could do best. Pavlova tried to do most pirouettes and I tried to show my elevation. There was absolutely no relation between the ballet and our dance added to it. There was very little connection with music. We began our adagio when the music started, and ended it when the music stopped. We went through our dance disregarding musical phrases and accents.

During such *pas de deux*, Pavlova would whisper to me, "Do not hurry, we still have plenty of music left," or she would say, "Faster, faster." At the end of such adagios we would invariably march forward to the center of the stage. She on her toes, eyes fixed on the orchestra leader, I walking behind her with watchful eyes on her waist. While preparing hands to catch her, she would often tell me: "Don't forget to give me a push." To give a push means to assist in pirouettes imperceptibly, when a dancer makes one and one-half turn, the duty of her partner would be to give her an additional push so as to make two turns.

At this moment the orchestra would make the customary tremolo which the leader Mr. Drigo held while Pavlova was finding her balance. She would find it, spin, I would give her the promised assistance, Drigo would swing his baton, the final drum beat and we were both happy, and would take the final pose.

Many times we danced like that together, sharing excitement and bows. While performing and with excitement in the presence of audience there was no doubt in my mind of anything we were doing. But when alone, I often thought, "What is it all about, does it mean anything?"

And it became plain to me that much was unnecessary and meant nothing. After rehearsals we would sit down to rest, I would express my ideas, Pavlova would agree with me, but I could see that my doubts made very little impression on her and after several of my speeches that what we were doing was not art she would reply that the audience likes it, and that if we would not make effective ending to our dances, we would not have any success.

Our argument usually terminated by telling me, "Come on Micha, let's try it once again," and so we rehearsed. I felt her opposition to me in her very attitude towards the dance, the desire of success and applause.

From extra *pas de deux* we were promoted to perform ballets. We danced together *Pakita, Bayadère, Miracle Flute,* etc. To me, it seemed the matters became worse. We had to go through, in ballets of most varied types and periods the same identical stereotype scene. By pantomime I had to tell her the following: "I love you, and I want to kiss you," She would answer "No, I am so poor, and you are wealthy, you would desert me." I would have to answer: "I? Desert you? Never!" "Then swear" she would request. I would swear lifting my hand up and would do that exactly in the same manner in all the ballets, it mattered not if I were a Hindu or an officer of the Napoleon army, or a mediaeval knight.

(continued on page 70)

Pavlova and Fokine as they appeared together at the Maryinsky Theatre, St. Petersburg.

Pavlova and Laurent Novikoff in a scene from "Giselle," on-stage at Covent Garden, in 1925. (Mr. Novikoff, who danced with Pavlova intermittently from 1913 on, was her permanent partner from 1921-'28. He currently heads the Ballet Dep't of the Dunes Arts Foundation, New Buffalo, Michigan.)

"Pavlova was trained in the style of the great ballet master Marius Petipa, a tradition of theatrical display and brilliance not necessarily related to musical or artistic theme. Stimulated by her school-mate Michel Fokine, she became a co-conspirator in an artistic insurrection. She found she had something deeper to offer than an exhibition of pure classical technique. Her phrases were not mere intricate words of technical wizardry, but whole sentences with which she created artistic images. And because of her exceptional powers of perception and spontaneous creativeness, her artistic images were different from any that had been seen before."

— LAURENT NOVIKOFF (December, '55)

The Night That Pavlova Died

an account of the tour that ended on January 23, 1931

BY NINA KIRSANOVA

In August of 1930, as was customary each year, members of Anna Pavlova's company assembled in London from all corners of Europe for two weeks of rehearsal before beginning a new season. The tours nearly always started in England and ended in Paris, except for years when the company went to the East, to Latin America or to the United States. To be seen on everyone's face was the joy of working again with the great ballerina, the pleasure of a reunion after a vacation, and anticipation of a long tour which would take them around the world. No one dreamed this tour was to be the last.

Toward the end of the preceding season Mme. Pavlova had been troubled by a bad knee, and she had hoped that it would be cured by a summer's rest. But it was evident from the first rehearsal steps that it was still causing her pain. At a Liverpool rehearsal, almost at the beginning of our British tour, we were doing barre work under the direction of M. Pianowsky. Mme. Pavlova, interrupting, suddenly spoke to me with these strange words: "Nina, please inquire if there is a Russian Orthodox church here. Go and pray for me! I feel so depressed — I feel in the shadow of a heavy, dark cloud — I feel the sword of Damocles over my head." I found the church and in it knelt and prayed with all my heart for her health and life.

As the weeks went on, Pavlova's knee continued to pain her so much that, in the wings before going on stage, she would often clasp my hands so hard that she left fingernail marks on my skin. "It is more difficult," she would say to me, "to conceal my state of mind from my husband, from the company — and from the public." On stage, of course, she danced as magnificently as always, and the audience never suspected her agony.

On December 13th, at the Golders Green Theatre in London, we were to close for a month's holiday before beginning the round-the-world tour. Mountains of flowers were brought to the wings for the soloists and for the company members. But for Madame (as we all called her), there was a real Mount Everest! During the curtain calls, Mr. Dandré (Madame's husband) and I suddenly saw two men bring in a large circular tray, three feet in diameter. In the center were figures of the Madonna and Child, both with golden halos of stars. Around the figures was a circle of candles and hyacinths — the flowers of death. No letter or card came with the strange present. Aware of Madame's presentiments, we both decided not to show it to her at all. At that moment she was on stage acknowledging a gift — a marvelous, live, multi-colored parrot balancing on a trapeze elaborately decorated with flowers. Madame adored birds, and as the parrot lightly pecked her fingers, she came laughing into the wings. There she saw the Madonna flower arrangement. She shivered, went pale, but ordered it brought on stage. I heard from friends that members of the audience were startled at what they felt was a prank in bad taste, but they were suddenly sad, and somehow had the feeling they had seen Pavlova's farewell performance in England.

Some of us had been invited to Ivy House for supper afterward. When we arrived, we saw in the alcove of the long dining room, where usually there stood an enormous cage of her favorite birds, the religious figures and the hyacinths, lighted with 13 candles. Looking pale and tired, Madame greeted us with a faint smile. She explained that she sensed that it was the wish of the sender of the Madonna that she spend the last evening in her home in its presence.

At supper, in an attempt to be cheerful, I said: "Do you realize, Madame, that today, December 13th, it is exactly three years since I had the happiness and honor to become one of your artists? 13 is my lucky number — and we are 13 at the

(over)

Nina Kirsanova, currently choreographer of the National Theatre of Belgrade, Yugoslavia, was leading character dancer of the Pavlova Co. from 1927 to 1931.

Nina Kirsanova

table tonight." But the effort was not a success, and the supper guests remained ominously silent. 13 candles! A farewell on December 13th! 13 people at the table! Which of us artists is not superstitious? The sad party broke up early, for the next day the company was to travel to Paris, only the British dancers remaining at home.

When traveling, Madame enjoyed playing the only card game she knew — Rummy. The usual foursome with her were Mr. Dandré, Pierre Vladimiroff, Mr. Pianowsky and myself. I have always been a completely untalented card player, and Madame constantly talked during the playing. Consequently, we both always lost. Once, in Australia, Mr. Dandré added 18 guineas to my salary, explaining with a smile, "This is the money you have lost at our card parties!"

On the way to Paris after the London engagement, Madame asked that we conclude and settle accounts for our Rummy game, which had been in progress since the English tour began. I remember that she nervously searched her bag for the sixpence I had won from her. "We must finish everything in the past," she said. "We'll begin again on the new tour after the holiday."

In Paris, where I was met by my husband, then a leading baritone of the Opera-Comique, I said a temporary goodbye to the company. Madame, with Mr. Dandré and Mr. Vladimiroff, went to Cannes, and the other company members left for their respective countries. At Christmas a huge parcel came from Madame in Cannes. It was a basket of *fruits sucres* and an attractive handbag. Today it still hurts my heart that I did not look carefully inside and never thanked her for the principal gift — a beautiful letter with a handsome check.

There was more than one incident that season in which Madame revealed a foreboding of tragedy. White, for instance, was a color she never wore for an evening dress. But Mr. Dandré later told me that for New Year's Eve at the Cannes Casino she had ordered a white gown from Lanvin. Then, during supper, two doves flew into the dining room and settled on the cornice over her table. (In Russia, as well as in China, it is believed that birds flying into a room mean death.) Madame excused herself and went to her hotel.

Pavlova was expected in Paris on January 12th. She was traveling alone, since Mr. Dandré had gone to London to make preparations for the tour. With some friends, her agent, and her maid, Margaretha, I went to meet her at the Gare de Lyon. We had to wait some hours since the train, we were told, had been delayed by an accident near Dijon. Madame told us that during the night, when the train stopped abruptly, a suitcase had fallen from an overhead rack and hurt her left side. Dressed only in silk pajamas, she had gone outside in the snow in her bare feet to find out what had happened. Knowing her, I am sure she made an effort to help in the emergency.

The next day she said to me: "Nina, I must work. I am stiff from the holiday. The exercise will also improve my blood circulation, and that will make the pain in my side disappear."

We worked for three or four days in a large room in the studio of Leo Staats. The enormous windows would not close tightly, and it was cold and drafty.

On the evening before leaving for Holland, where the tour was to begin, Madame gave a little party at the Plaza Athenée Hotel for her friends. Without knowing it, she had a high fever and was obliged to leave early. Margaretha told me that during the night she fell to the floor unconscious while trying to reach for the house telephone.

The train to The Hague was due to leave at 10 a.m. At 9:45 all the company members were seated in their compartments, except Madame, who customarily arrived at railroad stations in ample time. Suddenly at the end of the platform we saw a lady in a fur coat. It was Madame, being supported by Margaretha and her agent. They managed to board the train just as it was leaving. After tickets were checked I started toward Madame's compartment. Passing through the dining car I heard the stewards talking: "The lady who came on at the last minute — she must be very ill. She is talking aloud without stopping, sometimes sobbing and screaming." Margaretha, in tears outside Madame's compartment, said that she had been given a sedative and was asleep.

At Antwerp, Mr. Dandré, with the rest of the company, joined us. One can imagine his alarm. When, some hours later we arrived at The Hague, a crowd of admirers was on the platform to greet Pavlova. With great effort she smiled at them. Immediately she was carried to the Hotel des Indes and put to bed, in a suite decorated in her favorite shade of lilac. Almost at once, surprisingly, she felt much better — and even wanted to spend the evening with her card-playing quartet.

Mr. Dandré found her in high spirits when he arrived with the "leib-medicus" (private physician) sent by Queen Wilhelmina. Soon, however, Madame's temperature went up again and the pains returned. She asked Mr. Dandré to send for her own doctor, Professor Falensky. From Paris, from London came celebrities of

The coffin of Mme. Pavlova was taken from Rotterdam to London on January 27, 1931, on the Dutch ship Batavier II. At left, opposite, R. van Riemsdijk, Victor Dandré's secretary and, crossing, ballet master, Pianowsky.

medicine. The diagnosis was pneumonia with pleurisy, which they said she had contracted a week earlier (the day of the train accident).

In the sitting room the next day I found Mr. Dandré with his hands clasped over his face. He said that Madame's condition was very alarming and begged me not to show surprise when I saw how she looked. Lying in bed with large feverish eyes, she took my hand and asked me not to tell "Victorushka" that she felt the end was near, that she would never leave that room. Again she asked me to find a Russian Orthodox church and to pray for her. Hiding my tears, I went to the church and prayed for a miracle, for only a miracle, I felt, could now save her.

Madame was dying and she knew it. At 5 o'clock on January 22nd, the day our tour was to begin in Utrecht, she told me that she wanted the company to give the performance without her. "My company is the work of 20 years. It must outlive me. Tomorrow you must all go to Brussels, where the concert is a scholarship benefit for needy students."

No words can express the feeling with which we went to Utrecht, to give for the first time a performance of Pavlova's company without her! I shivered at the thought of a telephone call from The Hague. But after the performance all was quiet, and we returned to the hotel with the hope in our hearts that maybe the crisis was over, that the doctors had saved her.

Outside my hotel door I heard footsteps, then a knock. I was called to the telephone to hear Mr. Dandré's secretary say: "At twenty minutes after midnight Anna Pavlova passed away."

The entire company took the first train to The Hague, where Mr. Dandré spoke to us. It was Madame's last wish, he said, that we proceed at once to Brussels to give the benefit concert. Pavlova wanted to fulfill her promise even after death!

We left two members behind as an honor guard and took the train to Brussels, where, in the big Concert Hall, we found nearly 2,500 people assembled. In what a state of mind we danced — on the very day of her death — one cannot imagine!

Traditionally, in the third section of the program, came *The Dying Swan.* The stage was, as always for this number, hung in black. From the ceiling a spotlight marked the center of the stage. When the curtain rose on this scene, the entire audience, led by King Albert and Queen Elizabeth, rose spontaneously and stood silently throughout the playing of Saint-Saens music. But this time the Swan did not appear. As the news of Pavlova's death spread around the world, this touching ceremony that marked the terrible day of her death, was repeated over and over in theatres in Europe and America.

The Imperial Russian flag covered Pavlova's casket at the funeral in London, and there was a great bouquet of flowers inscribed "To the Queen of the Dance." They were from the Queen of Belgium. As I listened to the solemn chanting of a Russian church choir I saw engraved over the chapel gates the words, *The Doors of Life.* I believe that in those words there was a deep truth for Anna Pavlova. Although 25 years have now passed, she continues to live — in the memories of the many who worked with her and the millions who saw the magic of her art. But so deep was the impression she made everywhere in the world that she continues to exist even for those who never saw her — a living symbol of the dance. *THE END*

Pavlova as the Swan in her most celebrated solo.

NBC-TV

HERE AND THERE

CRITICAL TV PRESENTATION A SUCCESS

Sadler's Wells' incomparable Margot Fonteyn, partnered by Michael Somes, headed the company in NBC-TV's unprecedented all-ballet color spectacular on Dec. 12. The 90 minute Ashton television version of *The Sleeping Beauty*, considered a serious test of ballet interest in this country, was seen by approximately 30 million, (according to S. Hurok, about 60 times the number of persons who have seen the Tschaikovsky-Petipa classic in all the company's U.S. tours). In addition to the unusually high audience rating, the network reports that there was no decrease of viewers as the 3-part program took up again after each Ford commercial. NBC-TV has contacted Sadler's Wells about a live repeat for next year.

WALKING ON AIR: TANEC

Tanec, the colorful Yugloslav national folk group of 40 singers, dancers and musicians from Macedonia, finally comes to us after tantalizing reports of brilliant successes in Europe. The Tito government of this former Iron Curtain country, sponsors the 15 week U.S. tour, which includes a January 27 appearance at Carnegie Hall. The Company, of which Dr. Emanuel Cuckov is artistic director and organizer, is being presented in this country by Charles Green and Lee Eastman in association with the Int'l Music Institute.

NEGRO CO. AT WORK ***(below)***

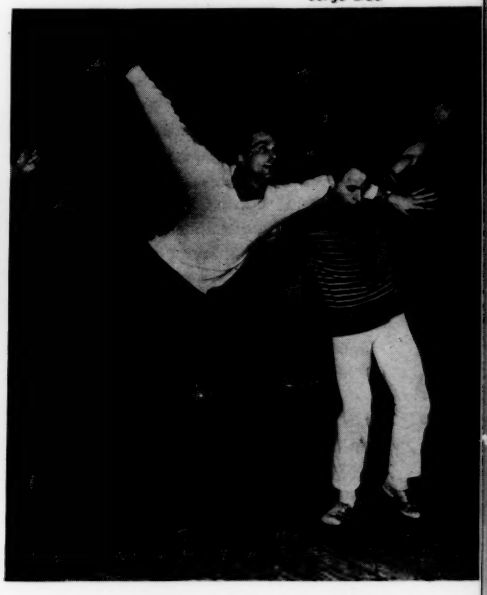
Los Angeles' First Negro Ballet rehearses for local performances in Oakland, San Francisco and L.A. before embarking on a national tour. Left to right, are Claudius Wilson, composer for the group, Ardie Allison, principal dancer and Carol Ann Wise. The repertoire of the Co., whose members have appeared in the film *Carmen Jones*, and musicals *Showboat* and *Finian's Rainbow*, includes Oscar Wilde's *Harlot's House, Landscape, The Bronze Figure, Scherzo* (to music of Chopin) and *Raisin' Cane*. Joseph Rickard is artistic director and choreographer.

Harold Garb

MODERN JAZZ IN PARIS

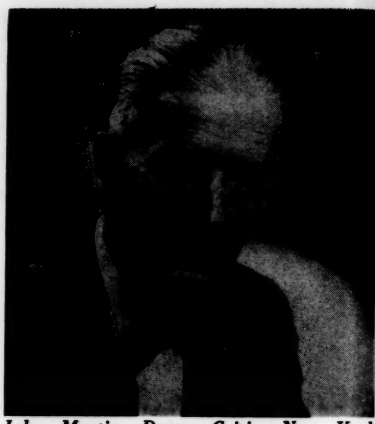
Roland Petit, back in France after completing choreographic chores for *Anything Goes* in Hollywood, rehearses with American jazz dancer Buzz Miller for the new Petit ballet *Les Belles Damnées* in which Miller is to be featured. The work, in jazz medium, will be premiered by Les Ballets de Paris in the French capital this spring and may be seen on Broadway shortly thereafter.

Serge Lido



WALTER TERRY INTERVIEWS JOHN MARTIN

an informal discussion of the role and opinions of a newspaper dance critic



John Martin, Dance Critic, New York Times

Ed. At the November 13th session of Walter Terry's Dance Laboratory Series at New York's 92nd St. YM-YWHA, Mr. Terry, dance critic of the New York Herald Tribune, had as his guest John Martin of the New York Times, dean of American dance critics. The results of the on-stage interview and the exchange between the only two full-time newspaper dance critics in the country, was witty, provocative and replete with information rarely made public. We are indebted to both gentlemen for permission to print a verbatim report of the major portion of the program.

Terry: The first thing we ought to talk about is a question that I know you have had presented to you, and that is about the mechanical problems of dance criticism for a newspaper. We both have to write against fast deadlines and I know you have had letters saying why can't you write two days later; you know, really go to town, take up half the paper, leave out the Argentine revolt, really get plenty of time, plenty of space. I'd like to ask you how much, in the way we work, and the way you work particularly, is reporting in a daily review and how much is really dance criticism. What is the ratio that has to be?

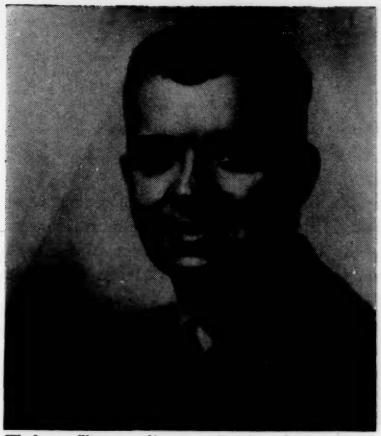
Martin: I don't think you can make any mathematical ratio. But if you work on a newspaper, your first responsibility is news, so to that degree you are first of all a reporter. You are not writing for a specialized audience. That's the point I'd like to make clear right now. This is a consumer service — criticism is, on a newspaper. We are not writing to the producer, we are not writing to the dancer. We are writing to the reader of the paper who is also a potential follower of the dance performances in New York. By that I don't mean the general reader that doesn't care anything about dancing at all. You don't have to write down to somebody who never goes to dancing, but you write to your readers; that is, the people who would be interested in art. You do not write to the dancers. I wish the dancers would never read anything I write about them. (If they do!) Because that is another business. That's the teachers', or maybe for writers for trade papers or professional papers. I feel that my first responsibility is to tell what happened and secondarily to express my opinion, let's say, or an interpretation or, as briefly as possible, to put this particular performance in its place in the scene. And I think that, in a way, is reporting, too, I'm not sure how much criticism; maybe none at all. I think we're really not critics, nearly so much as we are reviewers, in the daily newspaper sense.

Terry: You were saying just then about the fact that you tried in reporting to place a given work in its proper area. Well now that would kind of lead to choreography. Now to place a work at a certain level of achievement, what are the standards that you bring to bear on judging a new choreographic piece.

Martin: "Standards" is a curious word. This I know you have had questions asked you about. "What are your standards?" I think the only honest thing to say is that I haven't got any. This is not a science. I think that this is a very creative kind of work that we do or else it hasn't any value at all. The standards that you judge things by are in your musculature, in your bones, in your system, in your background, and what you think about life and how much you know about astronomy and archeology and garbage disposal and everything else. Against the background that happens to be your personal background, you express a reaction to something that is presented to you. Not by any rule of thumb, at all. It's rather a subjective process. That's why you sign your name to it. I don't think there are any legitimate objective criteria for criticizing art. That's for judging horses.

Terry: Let me needle you a little bit on this. With respect to choreography, could you generalize on some of the things, for instance, with that background that you respond to. When you see a new work, say a new ballet, — as you say, you can't bring horse-judging standards to it. But what then are some of the things that make you react to choreography? Is it a matter of form or is it a matter of incidental movement or pacing or development of plot or originality or what?

Martin: I think it's a combination of everything put together, because many things have one element stronger than another. I don't think you are analytical enough — I'm not — at a first performance, to know what you are really responding to. I respond to a total picture. And that includes choreography, performance to a certain



Walter Terry, Dance Critic, New York Herald Tribune

extent — because without it you can't see choreography — music, scenery, costumes. It's one whole hunk of something, hunk of theatre.

Terry: Now, however, we come to something else again, as opposed to a new choreographic work — say that there is a given work that you have seen before and which has been discussed, and therefore your interest is focused upon performing. Do you have any standards you bring to bear on performing? Or what are some of the elements in performing that you look for or respond to?

Martin: I don't think I look for anything specific. When I go to a performance to write a review, I am kind of like a sponge. I just sit there and let it go through me, as it were, and something —. I don't know how a sponge eats, but I imagine a sponge, when things go through that are nourishing, closes down on things when they are nourishing. At any rate, that, I think, is what happens to me. I just sit there as open as I can possibly be; alert but open, with no preconceptions and no expectations in particular. And when something happens, I clamp down on it, and this gives me a hunch, perhaps a key to what the piece is about. I don't mean in the story sense, but in composition or anything else. It gives me the key to the work. From then on, it develops in its own terms.

Terry: And would that also hold true with performing?

Martin: To a large extent, yes. Except that if you are familiar with the work, you have a certain element of expectation in spite of trying to clear your mind. For instance, if you have seen Markova do *Giselle*, you can't possibly put it out of your mind, and though you don't compare, consciously, anybody else with Markova, this is part of your background and it's there, and you can't possibly forget it. So that I think subconsciously you compare performances of familiar works with each other. Sometimes the new one is not as good as the old one; sometimes the new one pretty well replaces the old one. But I still don't think that I, for my part, take any specific expectation or form of preparation with me, even where performance is concerned.

Now about standards. Of course, that is another point in performance. If it's the ballet, for example, the technical standards are written in. You know how certain movements should be made and whether they are being made properly or not. And this undoubtedly affects you. If some girl is weak on point, you know it and you're uncomfortable about it and it affects the whole performance. On the other hand, if some poor little frightened girl at a premiere falls off point, it isn't in any way important to report that. She won't do it tomorrow. If she does, it becomes a tendency and little Miss So-and-so is not ready to dance yet. But as far as this particular performance is concerned, if she shows signs of knowing how she should do it, you'll have to forgive a mistake once in a while. But the standards of a classic technique of that sort are perfect, and you are bound to make some judgments on that score.

Terry: What about, for example, speaking of classical ballet, where you have standards of technique that have come down over the centuries in a given role, in your sponge-like reaction to a performance or a new work, are there times when the presence, say, of the ballerina or a dramatic player or a personality are such that they can overcome technical lacks in your mind?

Martin: Yes. I think if you have to choose between poor artistry and poor technique, there is no doubt in my mind what I would choose. Many artists are so much greater than their technical ability. Maybe it is because once they were technically great and now they're old, or because they are limited technically, but still have enough to get over the major points, the major communication, to me. I don't care how little technique they have. As long as they don't try to do what is beyond them. This makes you uncomfortable and interferes with the whole thing. But if it is a modest technique, that is of no importance, I think, at all.

I do think though, (you were talking about being more or less overwhelmed by the artistry or personality of the star) I think this has a great effect on one's reaction, a very dangerous effect. Somebody who is so striking and so wonderful theatrically that when she comes on the stage you just sort of gasp, — you're really in no state to criticize a performance like that. And this is the time when you go back to the office and say: "I would give anything in the world not to have to write about this performance, I don't really know what she did.

Those are the hard reviews to write. It's awfully easy to write a bad review. You're cold. You see everything most objectively.

(over)

But when your emotions, your whole alertness, your spongetivity, have been completely captured, your head is not functioning at all; you can't analyze. You're enjoying the thing! It's very hard. It's so easy to write a review of a performance that is not very good, because you see it so clearly.

Terry: You said earlier that you were engaged in giving a product to a potential consumer, and that therefore you weren't writing to the dancer. I would like to ask you, with respect to your consumer or your potential readership, do you feel that a dance critic can ever be in the position of an educator, as far as educating the public is concerned through his writing? You may want to consider the fact that maybe different times have different problems and when modern dance first came to New York and you were the dance critic alone here, was there a necessity for education, does it exist now, or did it ever exist?

Martin: The word "education" worries me a little because I feel that it would be a little presumptuous. I'd rather think of myself as a liaison between the public and the artist. I don't want to say to the public: "You go to see this. You must know this and this and this." I would rather say: "I have found something that is quite extraordinary and I think you would like it, too." Not so much in the sense of education as of liaison. I think the interested general public that would normally respond to art in the theatre is really as eager as you are and I am to see fine things. And they need, — in this great welter today where with the movies and T.V. and everything else they couldn't possibly see one tenth of one percent that goes on, fortunately, — I think there is a great mass of general interest, sensitivity, that is grateful to be, in a sense, led to things that you think they will like. And I feel that in the early days of the modern dance that was what I considered a kind of duty. Not to educate them, because you only learn by going and finding what it means for you or whether it means anything. But simply to open peoples' eyes to the fact that here was something worth looking into. If you want to use "education" in that sense, yes, I think we have quite a responsibility.

Terry: And it would vary from era to era depending, to a degree, on the introduction of new forms, I suppose.

Martin: I think the responsibility is constant. I think that's our main requirement. Anybody who writes about the arts in a great circulation medium must have a sense of responsibility or he should be taken out and thrown off the Palisades. I don't approve of people who write to glorify themselves, to have followers, and to have people say: "How witty he is!" That's being a performer, not being a reporter, a reviewer or a critic. I think it is completely illegitimate and it has done a great deal of harm in all of the arts.

Terry: What about the liaison that you say you establish, or try to establish, in the field of criticism between the performer and the public and your interest in attracting the public to discover for themselves a new dance experience, do you feel that that same criticism also serves the dancer? Do you think that dance criticism can be of value to the performer himself?

Martin: I don't really think so. I think the dancer needs direction, that kind of criticism. He needs an artistic director of his company to pick him when he is young and develop him, to tell him when he is wrong, sort of work from the inside. We have to write in such general terms, we simply hit high spots. "Miss So-and-so is divine." "Mr. So-and-so is impossible." Now it doesn't do either one of those any good to read that. Miss So-and-so gets the big head and doesn't go to class the next day. And Mr. So-and-so just gets jittery and gives a bad performance the next night, if he has any pride in his work and reputation.

I don't think it is our real field to help the dancer directly. I think we help the dancer more by trying to provide a warm, sensitive, cooperative audience, an audience that comes to "assist." I wish we had that word in English, the way the French do. You should never go to a theatre without going to "assist." And we don't, we come to get our money's worth. Here, where you pay nine dollars and eighty cents for a ticket, you sit back and you say: "This had better be good!" And that does not create anything for an artist to work for. We haven't — maybe not because we charge too much, because I don't know how we could do it for less without subsidy —. But we must have that attitude on the other side of the footlights, that "Come now, you're an artist. We're ready, we're sponges." Not "Show me." And that's what I think we can do to help the dancer. Let his choreographer, let his teacher, let his director, teach him what to do. I don't think dancers should ever read us. I am never writing to the artist, at all.

Terry: I want to bring up something that I know you have had letters about: that you're either too kind or you're too dyspeptic or—one or the other. Do you agree with me that when you and I go to the theatre we don't go hoping to hate something? I mean, we're not intellectually masochistic; we hope we'll like it and are disappointed if we don't. Do you feel that you are ever unduly harsh or unduly gentle?

Martin: Oh yes, I think we're all fallible. But I agree with you completely. If we were expecting to dislike it, what a horrible life it would be! I've been doing this for twenty-eight years; it would be worse than dyspepsia. I go always with the keenest expectation.

Sometimes, I admit, after I've seen *Swan Lake* forty-two times each season, I would give anything not to see *Swan Lake* tonight. But when I get there and that miserable little ditty starts in the pit, and I wish I were at home and any place else, — then the curtain rises and I forget that I didn't want to see it. It's a new experience; it's alive again. You

enjoy it just as much as if you'd never seen it before; maybe more.

But about being too kind. Yes. I think sometimes we are too kind, and sometimes we are too unkind. Sometimes this is with design. I feel that my job is to build something. Not kill it. And if you see something that isn't perfect, that you could really tear to bits if you were of a mind to, it's much better to say: "This is very good; there's something here," and just pass over the part that isn't too good. Then, the next time you see this same person's work, the hope is that he will have gone on developing along these lines that you thought were good; the parts that you thought were bad he will have cast aside. If you say, at the first performance of a work; "Oh, this has its good points, but generally it's pretty bad; this happens and that happens and that happens;" the poor guy goes home and says: "Well, that was a flop." And he doesn't do it any more, or he approaches his next job with great misgiving.

You have to hold up the bits of talent where you see them, particularly where choreography, where creation, is concerned, because there are trillions of excellent dancers but there's not half a dozen first rate choreographers. And if you see the sign, the merest hint, of a choreographic talent, you'd better be too kind to it, you'd better not risk killing it. Of course, after the fourteenth time, I think you can relax a little bit.

I think sometimes, also, you can be very severe — deliberately — to try to stop something that you think is wrong; that is, try to discourage people from applauding what you think is wrong. On the other hand, I think sometimes you are just feeling crotchety and it hits you the wrong way, and you had a bad dinner or something or other, and you just should be ashamed of yourself. The next morning you can't read the review. And you try the next time to undo your bad temper. It's too late, but you may be able to patch it up. Unfortunately, this is, as I said in the beginning, a subjective reaction, and you can't always be sure that you are going to be fair. You can always feel bad.

Terry: When you do change your mind about something, and I know we all have, particularly with respect to a new work, — when you do change your mind, is it that perhaps the second time your sponge is working better and you find more in it than you did at the first experience? Or is it occasionally a fact that a bad performance has obscured what was there?

Martin: I think it can be both. Or maybe some other things, too. I think it's really unfair to expect us to write a final opinion of anything on one seeing, unless it's a little trifle. Any decent work requires a couple of seeings at the very least, with an interval in between for digestion. This is the hard part, this is the thing about this that sends you to the rest-cure every so often. Having to write about what you feel is important and doing it like this, without a chance for a second thought. And when you go back for the second time, often, sometimes because the performers at the premiere were not themselves — they were scared and didn't do it properly, didn't project it — but very often it is because I myself have not really seen what was there. I haven't been sponge enough, I haven't been open enough. And that's rather a sad experience, when you feel that you haven't done justice to something. If I have overpraised something, that hurts me a little less. You haven't hurt anybody, or hurt any development. But if you underpraised something that you later come to admire, all you can do is change your mind and do it publicly and proudly. And I've often done it and I hope to continue. I think when you can't change your mind, you're dead and that's all there is to it. And there's no use pretending that you haven't changed it.

Terry: Is there a problem when you write your five-hundredth review of *Swan Lake* to keep in your review the freshness that you had when you first reviewed *Swan Lake?*

Martin: Yes, I think there's a problem, but I think the compensation is that your five-hundredth review doesn't require as extended comment as your first. So that what you can write about the five-hundredth time is the fresh experience you've had, however small it is, maybe it's the four little cygnets that danced extremely well, or somebody has done something better than ever before, or worse than ever before, or the music is too fast or too slow, or something has so disrupted your inertia, your *Swan Lake* inertia, that you have had a fresh impression. So I think having seen these things so often carries with it a kind of safety valve in that direction. Suddenly something is different and you know it subcutaneously — You're alert. You're safe.

Terry: At what degree do you think experimental dance should be permitted access to the professional theatre for public response and at what other degree should it be kept to studio and invited audience of friends, aunts, and odd souls?

Martin: I think that depends on how experimental it is. I think any artist should really do his homework at home. When he presents something to an audience, it should be no longer experimental as far as he is concerned; it should be proven. Except to a laboratory audience, somebody who wants to watch the thing in progress. I don't think you have any right to present borderline cases to a general public that pays its money to see a work of art. I think it weakens the public's faith in the art.

I don't mean that you shouldn't do anything off the beaten track. I mean quite the reverse. But I think your experimentation, before you show it to the audience, must prove where you are going and what you have done and that you have done it the way you wanted to do it. When you do present it, it is no longer experimental; it's different, it's radical, it's revolutionary, if you will. But you're sure; it isn't experiment. The experiment has worked. I don't think we should allow the general public to have its faith weakened by things that the artist himself is

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BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

ROBERT COHAN

One day in 1946 — Robert Cohan walked into the Martha Graham School in New York City, knowing nothing of Miss Graham, or the school, or, in fact, of modern dance. He is now a soloist with the Graham company and with it is currently on a tour of the Far East. During January he will be performing in such mysterious and far-off cities as Calcutta, Madras, Colombo, Bombay, New Delhi and Karachi (all in India) where, in many instances modern concert dance has never been seen before.

Bob was born in Brooklyn, and aside from sporadic tap dancing lessons as a youngster, did not become aware of the world of dance until he was 18. He was in the Army, stationed in Southern California when he saw his first dance performance — an evening by The Ballet Theatre at the Hollywood Bowl. It was the beginning of determined ballet-going then, and later when he was shipped to England.

Seriously wounded during the Battle of the Bulge, Bob spent six months in an Army hospital. After his release he went to work for the Veteran's Administration in New York. It was there, through a chance meeting with dancer-teacher William Bales, that he entered the Graham School in the fall of 1946 to study under the G. I. Bill of Rights. Soon after, he joined the company and danced his first professional role as that of the Cavalier in *Deaths and Entrances* at an Adelphi College performance.

Now a mainstay of the company, Bob is very familiar with the extensive and difficult repertoire and has leading roles in many of the dances. On the company's present tour he appears in *Dark Meadow, Cave of the Heart, Night Journey, Diversion of Angels, Canticle for Innocent Comedians* and *Ardent Song.*

In 1954 Bob was also with the company in its initial tour of leading European cities, a tour which provoked much controversy and much interest. In Holland, the demand for tickets was impossible to handle and at the final performance hundreds of students who were unable to purchase seats, stormed the theatre and had to be removed before the curtain went up.

Besides concerts and tours in this country Bob has been busy, too, as a teacher in the Graham School. He has also taught at Juilliard, Sarah Lawrence College, Silvermine Guild School and, for two summers at Connecticut College. It was at the latter's 1955 summer festival that he performed his first choreographic effort, a nine-minute solo called *Perchance to Dream.*

Robert Cohan's own dreams include dancing in a Broadway musical, more teaching whenever time permits, and further exploration of his potential as a choreographer.

DEGAS' WAXES

lost for over 30 *years the original of a famous bronze is now on sale for* $175,000

Edgar Degas (1834-1917)

For almost twenty years before his death at the age of eighty-three, Edgar Degas complained about his deteriorating eyesight. And as his sight failed him — an ironic tragedy for a man who had spent his life exploring ways of setting *movement* down on paper and canvas — the famed French artist turned with renewed interest to working in sculpture, a medium he had previously used only for preliminary studies of his paintings.

Only once during his lifetime was any of Degas' sculpture shown publicly. That was in 1881 when he permitted the thirty-nine-inch-high figure *Petite Danseuse de Quatorze Ans* (at left), to be seen in a Paris Impressionist exhibit. The critics were scathing in their unanimous disapproval.

After Degas' death in 1917, dozens of little figures (ranging from nine to about fourteen inches) of his favorite subjects — horses, bathing women and ballet dancers — were found in his studio. There had apparently been many hundreds, most of them destroyed or broken. Only seventy-three were salvageable and these were sent by a close friend to be cast in the furnaces of A. A. Hebrard. From these twenty-two sets of sixty eight figures were

L. CHARELL COLLECTION

A rare photo of the original casting of the Degas bronzes at the Hebrard studios in Paris, 1922.

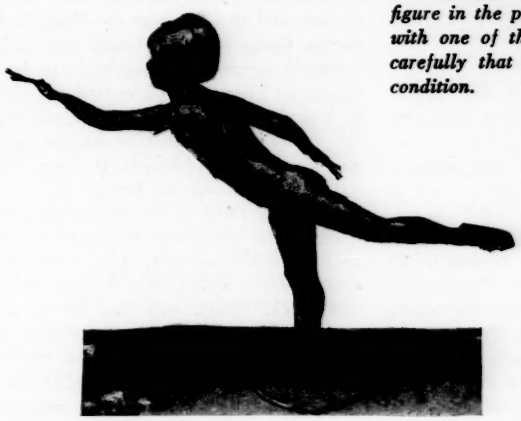
cast in bronze in 1922. (The Metropolitan Museum of Art has a complete set minus only two.) It was not until after World War II that the original figures, made of rosined wax, were discovered by the Hebrard family in a sub-basement, where they had been carefully stored.

These magnificent wax sculptures, with their vibrant sense of immediacy, are now here and were shown during the past months at the Knoedler Gallery, N.Y.C. Purchasers are being sought, preferably for the entire collection. It is reported that prices asked range from several thousand dollars for individual small statues, to $175,000 for the large one of the student dancer in bodice and tutu. (The August, 1954 issue of DANCE Magazine has the complete life story of Louise Van Gothem, the Paris Opera "rat" who posed for this most famous symbol of a ballet student.)

A bronze of *Petite Danseuse à Quatorze Ans* (or *Ballet Dancer Dressed*, as she is sometimes called) was sold on December 7, 1955 at the Parke-Benet Galleries, for $30,000. There are two more of the dressed bronzes in the country, one on exhibit at the Metropolitan Museum, the other at the Boston Museum of Art.

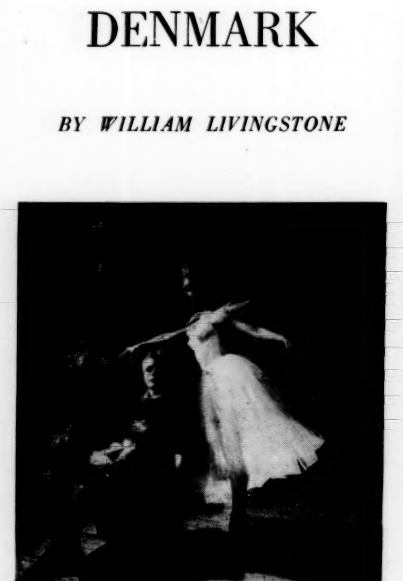
L. CHARELL COLLECTION

Casting expert Palazzolo (the standing figure in the photo above) as he is today, with one of the lovely waxes he cast so carefully that they are still in excellent condition.



NEWS FROM DENMARK

BY WILLIAM LIVINGSTONE



The Royal Danish Ballet continues to export dancers. Above, Erik Bruhn, who will be The Ballet Theatre's leading classic male dancer next year, and Margarethe Schanne, now a guest with the de Cuevas Ballet, as they appear in the Danish production of the 19th century "La Sylphide."

Export-conscious Denmark can almost list ballet and dancers among its products. Inge Sand, who led the group of ten Danish dancers in America last summer, is tentatively planning a similar tour in Israel next year. After successful appearances in recent years in London, Brussels, and Edinburgh, the Royal Danish Ballet made front page news in Copenhagen with the announcement that the entire company will appear in the United States in the fall of 1956. No more details are available here than have been made public in America: a group of ninety will make the tour which will begin with two weeks in New York, continuing with a week each in Washington, Philadelphia, and Boston plus two or three days in Minneapolis and Cleveland. The repertoire has not been chosen, but the director of the Royal Theatre has stated that Bournonville, Denmark's great choreographer of the romantic era, will be well represented.

The Royal Ballet's most famous dancer, Erik Bruhn, will not be with the company at that time since he is resigning at the end of this season. For several years Bruhn has divided his time between America and Denmark, an arrangement the Royal Theatre had hoped to preserve. Bruhn explained that he resigned reluctantly and not because of any dissatisfaction with the Royal Theatre, but a full-time contract offered him by Ballet Theatre provided opportunities for artistic development which he could not afford to pass up. Though his contract with the Royal Theatre extends into next year, he had already been promised leave beginning January 1; however, he will dance here at the seventh Ballet Festival next May.

In a brief backstage farewell at the Royal Theatre, Bruhn said, "I will be back to appear here as a guest, but never will I feel like a guest in this house."

The Royal Danish Ballet performs twice or perhaps three times a week which means that a leading dancer like Bruhn may appear as little as once every two or three weeks or even less depending on the repertoire. For this reason the Company's leading romantic ballerina, Margrethe Schanne, has also sought other opportunities abroad. After guest appearances in Paris in *La Sylphide* and *Giselle*, she received an offer from the Marquis de Cuevas Company for a longer stay. She promptly secured six months leave from the Royal Theatre and accepted the offer. In interviews with the press, she said that she would be delighted to stay at home and dance in Copenhagen if there were only more dancing for her to do.

Flemming Flindt, a very promising young dancer who was seen in America with Inge Sand last summer, is on leave for a year to dance with Dolin's Festival Ballet, and Kjeld Noack will also go to that company around the first of the year. All of them should be back here for the Festival, and all but Bruhn will be with the Royal Ballet in the States next fall.

Foreign ballet dancers rarely come to Copenhagen, consequently interest was feverish when it was announced that Alicia Markova and three Russian stars would dance at the Royal Theatre shortly after the opening of the season in September.

The Russians, Raisa Struchkova, Alexander Lapauri, and Georgi Farmanjants of Moscow's Bolshoi Theatre, came first and created a great stir. Dancing at the Royal Theatre not as guests with the Danish Ballet, but in excerpts from their own repertoire without supporting corps, they followed a one-act ballet by the resident company and a one-act Danish opera. Everything about them was foreign to the local concept of ballet. They were big (Lapauri was very big), their manner was sincere but flamboyant, their very strong technique seemed exhibitionist compared to the subdued, essentially romantic Danish style, and they were unabashed in their appeal for a more direct rapport with the audience than is customary here.

In a brief program which emphasized ballet's most spectacular vocabulary of leaps and lifts, they made an enormous impression on the audience, who went wild and loved it all . . . at least until they read the papers the following morning and found they were not supposed to.

The critics either sent up anguished cries of woe to the spirit of Bournonville, who was tritely supposed to be turning in his grave and whose stage was said to have been profaned by acrobats, or they indulged in tasteless witticisms. One entitled his article *Two Heavyweights and a Jumper*, and two others based their articles on the fact that Mme Struchkova had kissed the conductor when he came onto the stage to congratulate her. The verdict was that it lacked sweetness, above all lacked *poetry*, and therefore was not really ballet, and certainly was not art.

This had two effects: first, the dancers immediately toned down their manner and at their next performance did a more restrained program; second, the audience for the next performance, who had bought out the house before the reviews appeared, arrived at the Theatre feeling cheated and hostile. It would be hard to imagine a colder public. There was no applause at Struchkova and Farmanjants' entrance and precious little after their classical

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THE FIRST JAPANESE DANCE PERFORMED IN AMERICA

BY CLAY LANCASTER

"the Spider Dance" from a souvenir program of the St. Louis Fair, 1903-1904

The greatest of American Expositions held until that time, was the one in St. Louis on the Mississippi River in 1903-04. This giant trade fair celebrated the centennial of the Louisiana Purchase which had brought most of the western territory under the jurisdiction of the national government. Many countries sent splendid exhibits, but Japan outdid herself, showing that she was second to no country in the world in either technological or artistic pursuit. The official Japanese plot near Machinery Hall contained six large pavilions including a reproduction of the Kinakaku (Golden Pavilion) at Kyoto. Many visitors to St. Louis found more of interest in the unofficial Japanese group on the Pike, or midway, for here all sorts of coveted Japanese importations were for sale in the bazaar and here, in Fair Japan, as it was called, was a place for Japanese Theatricals.

The accompanying illustration from *Memories of the World's Greatest Exposition*, one of the souvenir books from the Fair, shows the stage of the Japanese theatre during a performance. The action of the historic piece described as the *Spider Play*, was carried out with stylized dance movement, accompanied by chanting, which was translated from Japanese into English by an interpreter. The specific scene shown is of a group of spiders who have been transformed into dancing girls in order to obtain audience with a nobleman for the purpose of destroying him. At this moment they have just released their spider-threads and the stage resembles a New Year's celebration with ribbon confetti. The leader will be pursued by the "good spirits" and, in the end be killed in the forest. The dance undoubtedly captivated most American spectators through its spectacular qualities rather than with its subtle artistry, which was too unfamiliar to be readily grasped. But it was an introduction of Japanese classical dancing to America; and strange indeed the whole performance must have seemed to the visitors witnessing it.

When the Azuma Kabuki Dancers and Musicians appeared in the United States in January, 1954, one of the most spectacular of their numbers was their version of *Tsuchigumo* (The Spider Dance), making its appearance in this country once again a half century later. *Tsuchigumo*, while it will not be on the opening program of the company when it starts its American season at New York's Broadway Theatre on December 26, will appear in the repertory of the second program which runs from January 9 thru the 14th.

THE END

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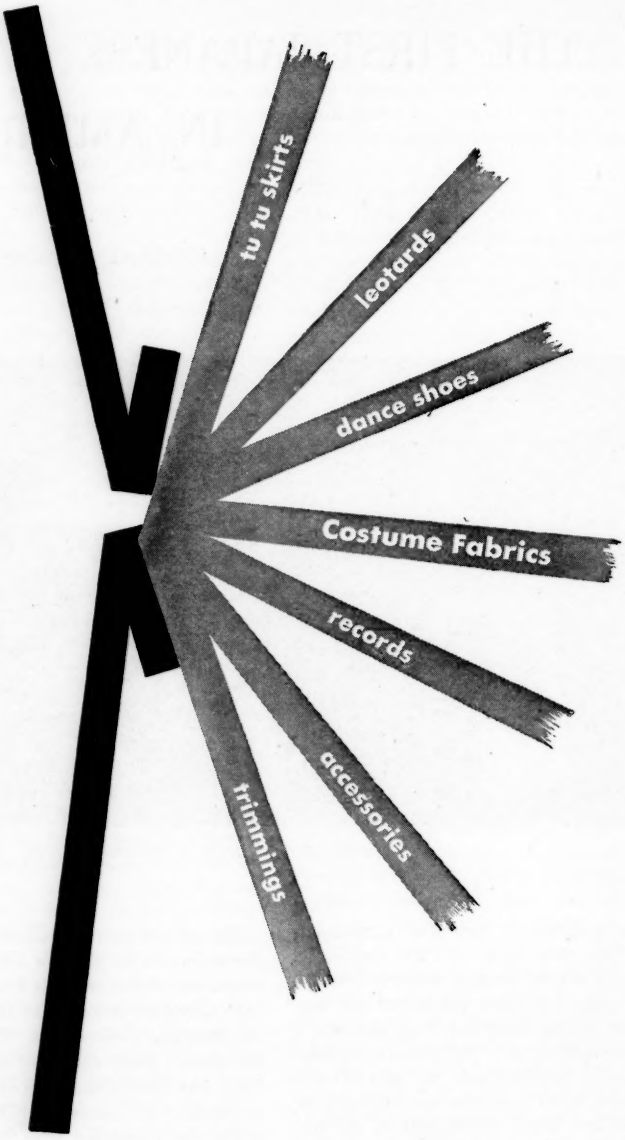

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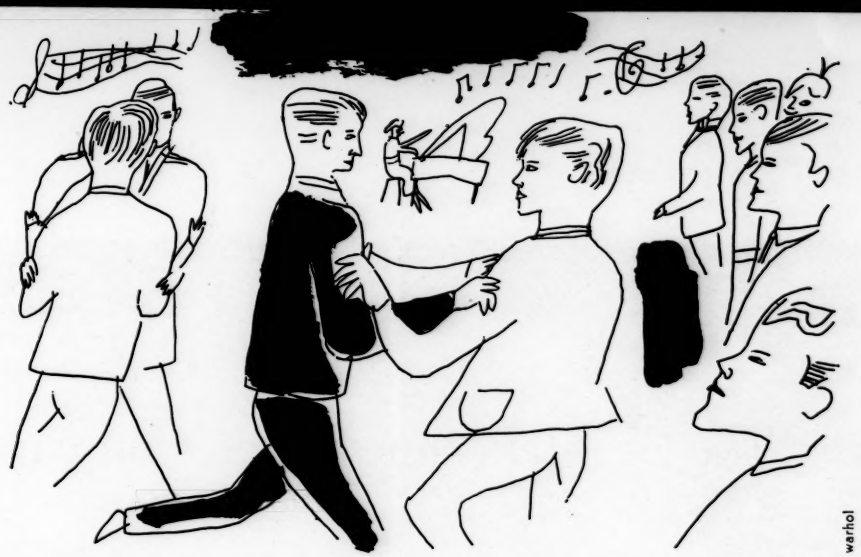

TOO MANY BOYS? *BY DOROTHEA DURYEA OHL*

How to Handle The Problem Of Extras In The Ballroom Class

If you believe, as I do, that youngsters in ballroom class should all be kept occupied all the time, there arises the problem of what to do with the "extras." When girls are in the majority it's not too bad since one so often sees two girls as partners, and the command "Extra girls may dance together" occasions no difficulty — provided no one girl assumes the leading position for too long a period of time. This the teacher can assure by having the girls exchange positions as soon as they have mastered the step; and by frequent changes of partners, making sure that where two girls were dancing together, each one gets a boy as a partner the next time. A good method for effecting a change of partners where the sexes are unevenly divided is the use of marching concentric circles.* *(see note on p. 79)*

Now — how to deal with extra boys? My own solution is based on what actually happens at West Point. "You know," I say, "that at West Point the cadets must learn to dance. It is considered a necessary part of their education, and since there are no girls up there, the boys must dance together. Will the extra gentlemen please face one another in couples, one forward in line of direction, and the other backward. Assume the West Point position — clasping each others' upper arms. Remember, West Pointers will have to be twice as good as the gentlemen who are not West Pointers, since they must be able to do the step in both directions." (We avoid the use of the terms "boy's part" and "girl's part," indicating instead that the steps may be done in two directions.)

The class is now in dancing position — mixed couples in waltz position, extras in West Point position (clasped upper arms). I then say, "Everyone starts on the foot nearest the center of the room. Those facing forward, move forward, those facing backward, move backward." Teacher demonstrates the forward and backward directions.

The steps are redescribed and away the couples go. After they have achieved a fair degree of proficiency, stop the class and say, "Now, the West Point couples, only the West Pointers, still keeping the upper arms clasped, reverse yourselves. Turn right around so that the gentleman who was going forward is now facing backward, and the gentleman who was going backward is now facing forward. You still begin on the foot nearest the center of the room. You always begin on that foot whether you go forward or backward, and the steps are just the same. You just start on the other foot and do them in a different direction."

The teacher once more describes the combination of steps to be practiced and sets the whole class in motion again. After a somewhat shorter interval than before, effect a general change of partners, and see to it that the West Point couples secure girls for partners this time. I do this by stating just before the change-of-partner procedure, "Now, gentlemen, if any of you West Pointers does not secure a lady as his partner this next time, hold up your hands. Gentlemen may not be West Pointers more than once for the same step." If any hands stay up, I walk toward the nearest boy who is standing with a girl and ask him if he was a West Pointer before. If the answer is in the affirmative, I continue until I find a boy who has not been a West Pointer, and say to him, "May this young man (indicating one of the former West Pointers) dance with your present partner now and you be a West Pointer this time?" Couple this prospective West Pointer with one of the other extra boys who has not yet been a West Pointer. Proceed in this fashion until all the first-time-around West Pointers are now dancing with girls, and you have a new set of West Pointers. More than once a boy has been overheard saying to another, "Let's get on the end of the line so we can be West Pointers!" If volunteer West Pointers are called for, the response is usually overwhelming.

The same procedure is followed when there are extra girls in the class, except that naturally one cannot talk about West Pointers. That part of the speech is omitted, but do include, "Two young ladies dancing together must be twice as good as the mixed couples, since each one must be able to do both parts."

(continued on page 79)

THE YOUNG DANCER SECTION SALUTES

The Westchester Ballet Company

BY NINA FLORES

PHOTOS BY FRANK COWAN

With its 1956 season well started, the Westchester Ballet Company grows steadily in strength and experience. Another of our country's eager young peoples' ballet companies, this one was founded by teacher-choreographer Iris Merrick, who believes that a young dancer learns her craft in the theatre as well as in the studio.

The group has performed regularly in concerts and for television since June 1952, when Miss Merrick presented a group of students in *The Dancing Princesses* on a 30-minute pilot show called "Children's Dance Theatre." The performance was acknowledged by television critics with extraordinary interest, and deservedly. The children danced extremely well, the presentation was imaginative and best of all there was a warmth and lack of strain that made the fairy story credible to adults as well as children. There has been much interest in presenting Miss Merrick's company in a regular television program as a result, but serious considerations like budget have to be ironed out.

During the 1953-54 season the young company gave a series of performances as The Scarborough Children's Ballet

Theatre at Scarborough-on-Hudson. Last season the group moved to the Westchester County Center in White Plains, (where these pictures were taken), complete with sizeable wardrobe and the advantage of a wardrobe mistress who also designs costumes. The first performance of the season was held in the small concert hall, where even standing room was sold out. Thereafter the company danced in the much larger main auditorium, where they will also give their first performance of the 1956 season on Jan. 8th.

Most of the members of the company take lessons with Miss Merrick three times a week. In the classroom there is an atmosphere of concentration and expectancy which stimulates technical precision and progress.

Preparation for a performance is demanding. The amount of time that must be spent at rehearsals means less time for dates and parties and all the other extras of a teenager's life. But there are no complaints. At first, however, there were some objections from parents about the amount of time their children spent in the studio and theatre, but this was soon replaced by pleasure when they recognized that poise and an air of responsibility comes of working hard at something one really wants to do.

The repertoire of the Westchester Ballet Company includes *Peter and the Wolf, Cinderella, The Troubled Fair, Ricky, The Cry Baby Dolls, The Jolly Tailor* and *The Dancing Princesses*, all fairy tales adapted and choreographed by Miss Merrick, and designed to be within the technical and dramatic range of the young performers. The music is by such masters as Beethoven, Rossini, Prokofieff and Kabalevsky. Miss Merrick believes that an acquaintance with good music must be more than casual for any would-be dancer. These young performers have learned to listen carefully and become aware of rhythmic and key changes. One of the results is that they never have to be cued for entrances.

Besides an awareness of music, Miss Merrick brings to these young people an acquaintance with the mechanics of stagecraft, and role projection. They learn how to work within the confines of a given space, how to accept the tensions of a dress rehearsal and performance. And as a result of all this, they eventually come to understand why they are studying dancing. *THE END*

Opposite: Members of the Westchester Ballet Co. in "The Cry Baby Dolls."
Above: Scene from "The Dancing Princesses" and, at right director Iris Merrick.

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Design by Arline Thomson

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In order to make your paper doll place a piece of flat, unwrinkled, transparent paper over this page and carefully trace the outline of dancer and letters and the oval in the size you have decided on.

Cut around the outline of the dancer and the oval.

Place the cut-outs on a piece of pretty colored paper, felt material, or plain paper (that you plan to color). Pin them down with a straight pin.

With pencil draw a careful outline once again of dancer and oval.

Cut out. If you are working with paper, paste down where you want them. If you are working on felt, sew along the edges onto sweater, bag, apron, etc.

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Regina Woody

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News from Denmark

(continued from page

duet from Asafiev's *The Flames of P*
Few managed to see sweetness or po
in Struchkova's charming, delicate
Gavotte or in the *Swan Lake* ada
however, all this determined res
melted (on both sides of the footlig
when Struchkova and Lapauri danced
irresistible Moskowski waltz which
particularly upset the critics with
breathtaking, almost daredevil, leaps.
saved the evening, but thereafter the
sians were not considered smart and t
subsequent performances were po
attended.

In the face of this evidence and s
pretty dreary Soviet dance films (w
have been highly praised here, incide
ly) the critics still insist on believing
Russia is a center of classicism and n
have more Pavlovas and Nijinskys
Swan Lake-type masterpieces at home

The stir created by Alicia Mark
later in the week was of an entirely di
ent sort. She made two guest app
ances in *Giselle* with Erik Bruhn danc
Albrecht for the first time in Denm
and with Mona Vangsaa as Myrtha
was a rare experience, and everyone
hard put to express with words what
taken place in the theatre. So much
been said about Markova's interpretat
of the title role that there remains noth
to add, except that it worked the sa
magic here that it has everywhere el

Local newspaper reports of Bruh
great success with Markova in this ba
in New York last spring and on Brit
TV in the summer had led the public
expect a great deal. They were not
appointed; Bruhn surpassed himself.
has long been recognized here as a gr
dancer, but was formerly considered w
in pantomime. That criticism can
longer be made.

Mona Vangsaa's Myrtha was on
same level of excellence. One notices
this role especially a new growth th
can be seen in all her performances.

Another visitor to Copenhagen in
autumn was Sally Bailey, prima balleri
of the San Francisco Ballet. On leave
a study and observation tour of Euro
she spent some time here where she w
accorded the most unusual privilege
studying at the Royal Theatre Scho
under Vera Volkova.

After the excitement about the openi
of the season and the appearances
guest stars was over, local ballet e
thusiasts turned their attention back
the Royal Danish Ballet and its curre

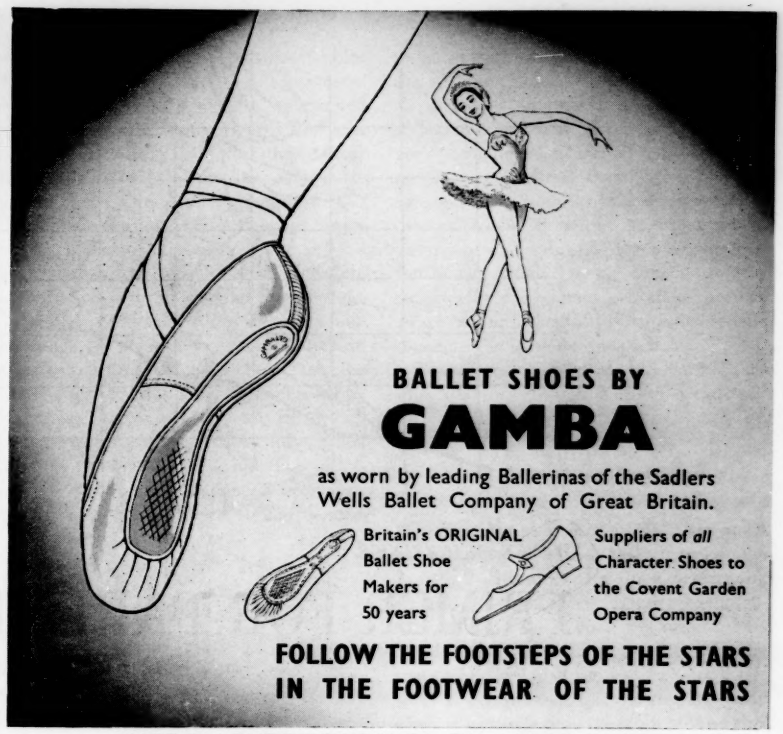
repertoire. So far this season the following works have been revived: *Coppélia, Drömmebilleder* (Dream Pictures), *Graduation Ball, Night Shadow, Romeo and Juliet, La Sylphide, Symphony in C* and *The Whims of Cupid and the Ballet Master*. Of these the newest and most interesting is the Ashton-Prokofiev *Romeo and Juliet*. Enthusiastically received at its premiere during the Festival last May, it was performed only twice here before it was shown in Edinburgh. On reëxamination this season, it seems even better.

Two casts now alternate in the principal roles. Henning Kronstam and Mona Vangsaa in the title roles head one group, and Erik Bruhn and Kirsten Petersen, the other. Definite preference goes to Kronstan and Vangsaa and their supporting cast, although Fredbjörn Björnsson as Tybalt in the second group deserves special mention, and Bruhn, of course, dances extremely well. Kronstam, a very good dancer if not as finished as Bruhn, gives a younger, more romantic interpretation of the role and has a better rapport with his partner. Mona Vangsaa, whose Juliet is a great achievement, has the sure technique and authority as well as experience which young Kirsten Petersen lacks. Miss Petersen uses her youthfulness to good advantage and promises a great deal.

Plans for the season include a Fokine program now in preparation. It will consist of Petrouchka, Les Sylphides, and a new production of *Prince Igor*. Anton Dolin has been here to select the dancers and begin rehearsals of *Pas de Quatre* and will return to give it finishing touches before the premiere. Revivals of two Bournonville ballets are scheduled, and a new work by another foreign choreographer, as yet unspecified, has been promised. The Theatre has contacted Massine, but has not announced a definite agreement with him.

Mydtskov, the Royal Theatre's official photographer, celebrated his twenty-fifth anniversary as a theatre photographer with a large, very successful exhibition which included some of his finest pictures of the ballet company.

A much needed book has appeared. The Danish Institute has published a small volume entitled *The Royal Danish Ballet* in its English series *Denmark in Print and Pictures*. With text by Svend Kragh-Jacobsen, dean of Copenhagen ballet critics and a noted ballet historian, the book gives a brief survey of the history of the company and contains fine illustrations by Mydtskov and Baron among others. *THE END*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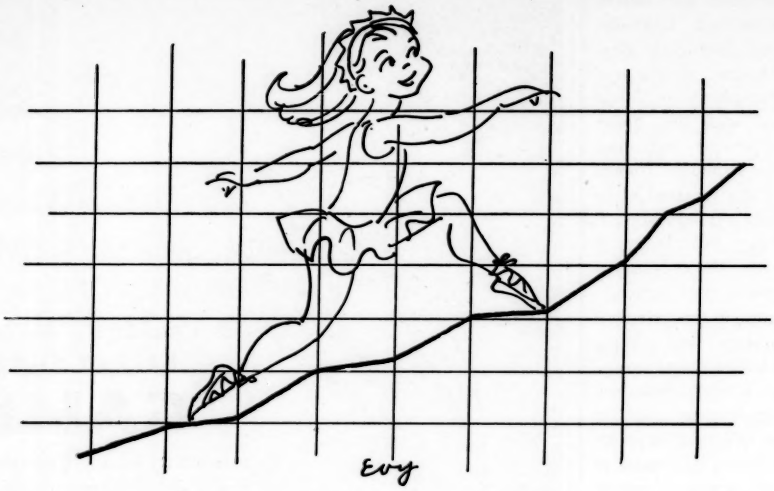


DANCE MAGAZINE'S

PRIMER FOR PARENTS

BY JOSEPHINE SCHWARZ

DRAWINGS BY EVELYN CAROLL

CHAPTER 5:

HOW CAN YOU JUDGE YOUR CHILD'S PROGRESS?

Progress in dance is contingent upon many factors both dependent on and independent of the student. For example — dancers with weak muscle structures will progress more slowly than those with naturally strong physiques; or, the progress of a child placed in a class too advanced for him may result in complete stagnation. However, when there is a sympathetic relationship between student and teacher and when a child loves the style of dance he is studying, progress is bound to be more rapid despite shortcomings or difficult circumstances.

In order to attain the ability to judge progress (*The American College Dictionary* defines it as "growth and development" and "continuous improvement") we must first understand the factors dependent on the young dancer, and cultivate the ability to recognize and evaluate them.

The Physique or Instrument

When we speak of a dancer's physique, we speak of his instrument. There are certain ideal anatomical qualifications necessary for the finished artist but the growing child may have some of these one year, become gawky the next, pudgy the next and then suddenly possess the perfect instrument. Because of this constant change one cannot surely foretell what the mature instrument will be by studying the growing child. One can only hope! It is true, however, that years of *good* training in ballet and modern dance techniques can modify many physical traits which are considered disadvantages to the dancer. And, on the other hand, good dance students learn many ways to compensate for these disadvantages.

Continuous improvement can be hampered by fast growing periods, excess weight and certain anatomical structures. So, one must take these into consideration and make allowances for them when judging a child's progress in dance.

There is a beautiful chapter, "Training and Physique of the Dancer" included in William Chappell's *Studies In Ballet* (John Lehman Ltd., 1948) which I recommend you read if you wish to evaluate your dancer's instrument once he or she has attained mature growth.

Intellectual and Instinctive Skill

It is true that the degree of quickness of mind and instinctive understanding with which dance students comprehend and direct the physical and artistic (see below) problems they face are very important to progress.

Some children approach the solving of these problems much as they would a mathematical equation. And very often such an approach compensates for other shortcomings. Others may intuitively direct their skills with a thoroughly non-intellectual approach. Results can be just as rewarding and very often more so, for the child who has the instinctive approach possesses artistic talent. The intellectual complemented by the intuitive approach is, of course, ideal.

As the student progresses technically, so will they have to progress mentally. I have often said to my young students, "Your head hasn't caught up with your feet." Meaning, of course, that they were ready for more advanced work technically but were unable to cope with it mentally.

Again, I have watched many a child, who in the beginning showed little or no artistic instinct, fairly blossom, once dormant instincts were gently tapped. But this I watch silently with no comment, for enchanted as I am with this flowering, it is a most fragile bloom easily shattered by a clumsy remark or rude gesture.

Technical or Physical Skill

Dance, divorced from any artistic aspects, is a series of physical skills. The skills in the art forms of dance (ballet, modern and ethnic), are more complex and far more difficult to master than those in the recreational forms (folk and ballroom). Progress is understandably slower in the former. Tap, etc. lies somewhere betwixt and between the art and recreational forms.

Some of the keenest minded individuals come up against a stumbling block when trying to learn physical skills; and some apparently dim-witted ones learn with startling rapidity. This very plainly has nothing to do with the I.Q. or percentile rating of the child but is due to a comparatively inferior or superior instrument, instinctive approach and kinesthetic sense.

This seldom understood but universally possessed kinesthetic sense tells us when our legs are crossed. our hands behind our backs or our chin resting on our chest without our having to peer down at our pedal extremities, peep over our shoulder or look down our nose. Combined with the semi-circular canals in our ears, it tells us, though we be blindfolded, whether we are standing on one leg, lying down or walking up a hill. It is a "feeling" sense that is not identified as one of the five senses, yet is of paramount importance to our existence. Dancers learn by this sense and improve by cultivating it just as one cultivates an ear for music and in so doing improves in the art. But, as some children are born with absolute pitch but little talent for music, so, some are born with a superior kinesthetic sense but little talent for dance.

Katherine F. Wells in her excellent book *Kinesiology* says, "The skills concerned primarily with the handling of one's own body are, A — postural skills: B — balance skills: C — locomotor skills." — These are usually interpreted by the layman in terms of how one sits, stands and walks. But for the dancer they are more significant and extend far beyond these simple interpretations.

Posture does not have a singular meaning for a dancer. It becomes the myriad postural patterns which vary according to the movement, as well as the carriage of the body necessary to the style in which the dancer is performing. *Balance* has an equally plural meaning. There are the problems of maintaining balance while supporting one's self on one leg, while turning, when landing from a jump, when standing on the toes, etc., etc. The plurality and complexity of dancers' *locomotor* skills are staggering, even to the dancer,

and certainly fully appreciated by the non-dancer.

Many dancers and teachers feel that physical or technical skill lies only in strength and they struggle endlessly to become stronger or make their students stronger. But technical skill is not just strength. It is the perfection of patterns of posture, balance and locomotion. Strength is merely the stilas with which the patterns are drawn.

Artistic Skill

Added to these intensely expanded physical skills, the dancer must attain certain artistic skills. Musicality (a dancer's term used as a musician uses the word musicianship), creativity (meaning the creating of dances and/or the creating of roles), imaginative or inspired approaches to movement and artistic taste. — These are artistic skills. We might define them as concepts of qualities, rhythms and styles of movement along with an interpretive medium or form of expression. To go into even a brief examination of these concepts would surely lead us into a long discussion, for it would be necessary to discuss each style of dance separately. But as you watch a young dancer progress technically you should see them become aware of and begin to use the artistic concepts indigenous to each.

Refinement of physical skills makes possible the transformation of them into artistic skills.

Performing Skill

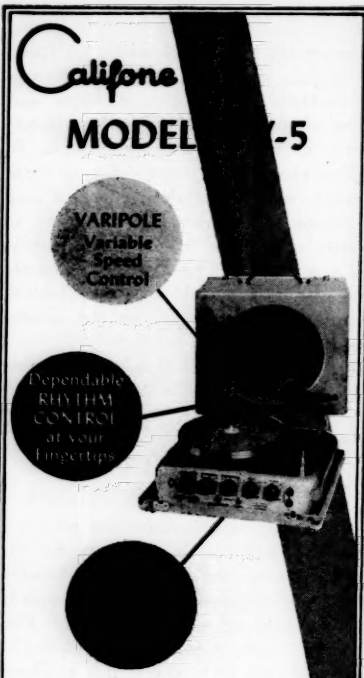
Performing skill is something set apart from the other skills necessary for the dancer. To be sure, dance is a performing art and it is necessary for an accomplished dancer to be a good performer. Performing is the medium with which he shares his art with others. But emphasis should be placed on performing only when it becomes the end in view. And this should not be until the student is old enough to make the decision for himself.

Many parents use the end-of-the-year recital as a measuring-stick for progress. But too many unusual factors enter into these performances to use them as such. Many a fine young dancer, whose progress is beyond question, is too tense or nervous to perform well. On the other hand a stand-still student may perform brilliantly because they are born "show-offs." Again, a good teacher, whose students progress rapidly may be a bad choreographer (dance composer) or showman. Good dancers cannot always produce good results with indifferent material.

So, the wise parent does not judge progress by his child's competence to perform. He can only judge performing skill. Sometimes general progress is hindered by too much performing. The time spent in concentrating on dances could be more wisely spent on "dance." And little show-offs are hindered by the over-confidence multiple performances are apt to foster.

However, for the retiring child, performing for a warmly sympathetic family and friends should be gently encouraged under the comfortable, relaxed conditions of the home or school. Self-confidence is gained and a poise is established that may have an excellent effect on progress.

(continued on page 56)



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Primer for Parents

(continued from page 55)

To show progress in all these skills often takes, what might seem to the layman, an unreasonable length of time, particularly when the child is studying one of the art forms of dance. With the above information, however, one should be better able to appreciate the problems a young dancer has to face and thus, be better able to evaluate progress. In the final analysis one should become a student of dance oneself, if only vicariously, before sitting in judgment on progress.

I am taking it for granted that you would not evaluate progress in terms of the number of steps or routines a child learns in a given time or how they perform. Not after reading this article, at any rate. However, you can, by making an over-simplification of the above information, judge young students by asking yourself a few direct questions and looking to your child for the answers.

"Does she (or he) take physical directions better than she did before she started taking dancing lessons?" "Is she physically stronger?" "Does she carry herself better and move with more poise than before studying dance?" "Does she respond more keenly to music and is her sense of rhythm better?" "Can she express herself more clearly in dance?"

If you can answer Yes to these questions then your youngster is making progress, for upon such small things as improved strength, posture, poise, rhythm and self-expression hang the progress of a young dancer.

It is wise for you to anticipate that as your child advances from year to year your knowledge and understanding will have to progress also, if you wish to judge continuous improvement. The best way for you to tackle this problem is to make a habit of visiting class each visitor's day and absorb through careful observation, just what goals the teacher is setting. With these goals in mind you must, also, take into account your child's natural ability to take physical direction, the rate of speed at which she or he is growing, the anatomical qualifications, the degree of natural or instinctive ability, and whether or not the child and teacher are in rapport. All this with objectivity.

This is a large order for any loving parent. For to be objective about one's child is the hardest possible assignment. Yet, objectivity is the only basis for fair judgment. *(continued next month)*

DANCE ROUTINES
With Complete Sheet Music
by VERONINE VESTOFF

59 The Golden Doll—Character Toe—Adv.
52 Rustic Carnival—2 Girls—Inter.
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49 Russian Folk Song—Folk—Int.
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51 Russian Sweetheart—Folk—Int.
54 Silver Star Polka—Folk—Int.
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57 Tamara—Character—Adv.
56 Sylvia Dances—Classic—Int.
55 Sleeping Beauty Valse—Classic—Int.
62 The Jockey—Classic—Int.
63 The Moon Fairy—Classic Toe—Adv.
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65 The White Peacock—Interpretive—Int.
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(continued from page 28)

munched apples, crackers and hard candy with livelier appetites than they would later muster for caviar and champagne.

After the ballet students attained the age of fifteen, they lived in the Imperial School and went home to their families on only two days a year, Easter and Christmas. Returning from the brief Easter holiday, when she was about sixteen years old, Pavlova brought with her an enormous *pasca*, a very rich kind of cake, traditionally associated with the Russian Easter festivities. Next morning, before ballet class, she could not resist gulping down a substantial piece of the highly indigestible *pasca*, No ill effects appeared until the teacher, Paul Gerdt, gave a series of thirty-two *entrechat-six*. Pavlova bravely continued to the very end, and then had to rush precipitously out of the classroom to be sick. The immediate result of this incident was the announcement of a new rule for all students of the Imperial School: in the future, it was strictly forbidden to bring *pasca* from home.

Pavlova's debut on the stage of the Maryinsky Theatre was marked by a minor tragedy which might have discouraged a dancer with less ambition and determination. Shortly before her graduation Pavlova was chosen, with two other students, to dance the Pas de Trois in a regular performance of the famous old ballet *La Bayadere*. Pavlova's variation ended with a series of turns. At the performance, she lost her direction and reeled blindly into the prompter's box, collapsing ignominiously instead of finishing with a graceful pose. At the time it must have seemed an irreparable disaster, but it was soon forgotten as the ballerina's fabulous career began its steady upward progress.

Three years later Alexandra Fedorova began her own career under circumstances particularly auspicious to the young girl who had always idolized Pavlova. While still a student in the school she was selected to dance with Pavlova, who had already been named a soloist, in the Spanish Dance of *Swan Lake*, at a special performance before the Czar.

BY LILLIAN MOORE

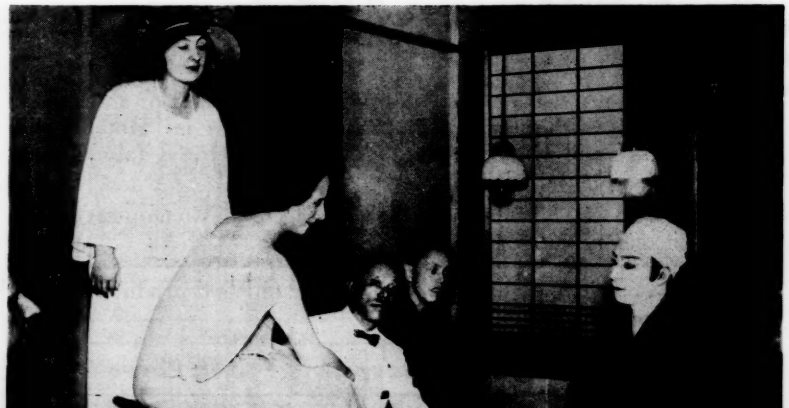
* * *

A Childhood Memory

(continued from page

ness, the eyes burning, a smile touch
the lips, whether in courtesy, h
mockery, real pleasure or real sadnes
could not tell.

Shortly after her death, some six we
later, I was taken to Ivy House to a
of some sketches, shawls and perso
effects. It was January weather, grey
dripping in the trees, and, growing we
of the echoing house with its rather dis
crowds, I went down to the lakes
stealing away unseen. A swan sailed p
gliding slowly, barely conscious of a c
standing on the damp grass. Watchin
sail by, I stared after it. Suddenly I
aware of what I had seen on the stage
the Hippodrome several weeks before
cannot forget the certainty of the rec
nition. The dancer I cannot judge, tho
I envy those who can; but the stra
and wonderful woman who was so c
to the essence of the natural kingdom
could so wondrously translate its bea
and cruel pathos that even a child co
understand — that stays clearly in
memory. *BY DIANA P. DANIE*



*L. to R.: Victor Dandré (husband
Pavlova), Hilda Butsova (premiere d
seuse of the company for 17 years,
currently teaching at the School of Ba
Repertory), Mme. Pavlova, and, at ri
Japanese actor-dancer Kikugoro visit
gether in Tokyo in 1922.*

*"She danced around the world. Pavl
was a pioneer of the dance — not
terms of presenting new ideas, but in
determination to bring the ballet to
many people as possible. She went to
most every country in Europe, Asia, Af
and North and South America. No to
was too small, no climate or accommo
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everywhere what ballet was, and left
mark of her inspiration on the face of
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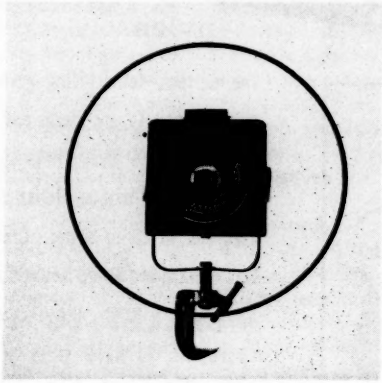

BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: COLOR

Lighting design is indeed a difficult subject to discuss. Good lighting is often merely a personal preference, as is good dancing, and often the result of conditioning by stage lighting or the movies. Although the "luck" element is responsible for much of the best lighting, it is a wise man who can spot a lucky mistake. Tricky lighting effects are not difficult to create thanks to the limitless magic of color blending (I can never cease to be fascinated by the fact that red plus green equals yellow) and the dimmerboard's ability to make light breathe. The difficulty comes in knowing when not to be tricky.

The technique of lighting is a combination of three factors: color, angle, and intensity. Each of these factors warrants a separate discussion.

COLOR

Since realism is not dance lighting's primary aim, colors can be used for mood values much more freely than in drama. It is a definite mark of the amateur, however, to go wild with color for its own sake. The human eye is very sensitive to color, and is subject to "color fatigue" so that a primary color like red on the sky drop behind the dancer will, within a very few seconds, make the whole stage throb and jump, and blue-green will appear every time the eyes are blinked.

This appearance of the complementary color is the eye's natural attempt to counteract the strain of seeing color. The shadows from a magenta spotlight appear t be a definite green. If you are in doubt a color's complementary you can use thi phenomena to provide the answer: simpl stare at a spot on a field of color for few seconds, then shift your focus to spot on a field of white, and the compl mentary of the original color will appea These "after-images" can be so distractin on the stage, however, that you canno see the dancer in front of the red back drop. At times this is a desirable effec but remember that it is only an effec and must be used cautiously.

If the entire stage, performer and all is flooded with red footlights and borde lights, the redness will tone down to pink after a few seconds because of "colo fatigue," and the color-judging ability o the eye will start to get very confused. I follows, then, that color perception is question of contrast. A small red spot o a predominantly green and blue stage wil appear bright red since it causes no colo fatigue and profits from contrast. A still life artist often puts a thin green lin around a red apple knowing that, al though the green line will not be per ceptible, the apple will be redder.

This contrast principle can be applie advantageously in many ways. If, for ex ample, you want the stage to appear very bright and warm and sun-drenched when the curtain opens, use blue-green foot lights on the curtain before it opens s

that the color sense will be shocked by the contrast. You may want to start another ballet with very dim blue lighting: if you want the dimness to be shockingly apparent pour amber onto the unopened curtain; but if you want to start the ballet on a very low key and use the contrasts as an integral part of the choreography, dim the houselights very slowly and use either no footlights or dim blue footlights.

At the very opening of a ballet a rich color can often set the mood of the entire ballet quicker than any other method. Used in this way it can be of tremendous help to the choreography. When I open with a rich mood color I usually prefer to start slowly feeding another color onto the stage to provide color-relief that I can control, before the audience's eyes provide a relief that I cannot control. At other times, however, it is useful to let the eyes take care of themselves: for example, when using a steel blue "setup" the mood created is one of starkness and the skin tones are quite unnatural, but often it is not necessary to alleviate this starkness with another color since the eye itself will take care of this, and to introduce another color might produce an undesirable effect of softness.

Warning: colors that seemed right at a lighting rehearsal may not seem right at the performance where they are seen with fresh eyes. So rest your eyes occasionally at the lighting rehearsals.

Every color carries a psychological connotation, but unfortunately each color usually carries different connotations to different people. Green, the color of fertility and growing things, is also the color of death and mold. Green light on the skin is completely unnatural, and is disastrous to makeup that is not prepared for it since it turns all reds to black. Although it is nature's most common color, when it is used in light it is the least natural of colors and announces that something strange or evil or mysterious is going on. Don't count on colored light to mean the same thing as colored objects; the only light colors that are ever consistent with nature are the natural light sources: yellow sun, red and orange fire, steel-blue moon and stars.

Color Mediums

The most common method of producing colored light is to put a color filter in a frame mounted on the front of a spotlight. "Gelatine," "Cinemoid" glass, and cellophane are the most common filters. Gelatine is produced by mixing a dye with gelatine and pouring it in thin sheets to dry. You shouldn't have to pay more than 25c for a sheet 20" by 24", although many cities have only one theatrical equipment house which may charge as much as 75c a sheet if you appear innocent enough. (I was innocent, once, so I know!) Different batches of gelatine vary only slightly in color, but some colors fade quickly depending on the brand and the specific tint. Broadway shows usually feel it is necessary to replace the gelatine every week, due to fading. Gelatine is quite fragile, is ruined by excessive moisture, and must be stored at a dry constant temperature. However, it is fireproof and inexpensive, and is the most practical filter if you are not doing many performances with the same colors. "Cinemoid," a plastic filter manufactured in England, costs under $1.25 a sheet, but it is very tough, fireproof, moisture resistant, and relatively non-fading. It has a good color range except in the blues. For a semi-permanent lighting setup it is the most practical since it will outlive gelatine approximately 8 to 1. Glass color filters are very expensive and have a limited color range, but it you find colors you can use, however, they are practical and will last a lifetime with proper care. Cellophane is sometimes used because it is very cheap, but it is also very fragile, very inflammable, fades quickly, makes black marks on hot lenses it accidentally touches, and has a very limited color range. You can get a fairly good color range by overlaying several sheets of different colors, but then it is no longer inexpensive.

Primary Colors

Scientific experimentation has proven that red, blue, and green are the three colors in light which when mixed together in various combinations can produce every other color, and when all three are mixed in equal proportions the result is white. Since only these three colors cannot be created by mixing other colors of light, they are called the *primaries.*

The primary colors can be very usefully employed in the footlights and borderlights, thanks to the flat wash-angle they provide, but they are best used to give only a color tonality to the entire stage area, and to pick up whatever colors may have been neglected with the dance area lighting, rather than for illumination.

A primary color's reaction on pigments tends to negate form. Red light, for example, will turn the dancer's skin, eyes, and teeth, to red; the purple costume becomes dark red; the purple floor becomes dark red-black; and the green drapery becomes muddy-black — a formless study in red and black. A pink light (pink

(continued on page 62)

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(continued from page

is 2 parts red, 1 part blue, and 1 green), on the other hand, will give white eyes and teeth, pink skin, a pu costume, a brown floor, and green d eries — all of the colors are slig pinker than natural, but the natural c is not destroyed. The green draperies be grayed a little, but there is enc green in pink light to permit us to that the drapery is a shade of green.

With a limited supply of equipmer is not practical to use primary co where intensity of illumination is requi The efficiency or brightness of the s light is greatly reduced since a prim colored filter permits only a small amc of white light to pass through it. Red Green transmit only 10% more or l and Blue only 3%. Much greater illu nation efficiency is obtained with ti *Flesh Pink* transmits 65%, and *Bas Amber* gives us 70%, and *Steel Blue* g 40% (Blue is the least efficient color to the fact that the filament in a l bulb favors the red end of the spectru If you wanted a steel blue it would t 9 primary-colored spotlights to equal intensity that one spotlight with a *S Blue* filter could produce. True, the ex richness that the 9 primary-colored s lights would provide is quite worth effort, but who can afford to use 9 s lights where one is "almost" as good?

Basic Tints

Since we have proven that for p tical purposes the primary colors are l confined to the footlights and borderlig for toning purposes, we must now concerned with the tints. The color use in your front wash cannot be chan between ballets and must therefore b flexible color that will not ruin costu or complexions. Many designers cho *Flesh Pink* since it is a tint with high lumination efficiency and can always a warm glow to the stage. I prefer *Spe Lavender* and consider it the most p tical of all colors: it is very flattering makeup and to all costumes, and double as a warm or cool color depe ing on the other light colors. When I h enough spotlights to be able to afford luxury of two sets of instruments for front wash, I use Jean Rosenthal's syst of one set of spotlights in *Steel Blue* the second set in *Flesh Pink* which gi the added flexibility of a color range fr *Flesh Pink* through *Special Lavender Steel Blue.*

For the side washes *Steel Blue* on side and *Flesh Pink* or *Bastard Am*

(continued on page

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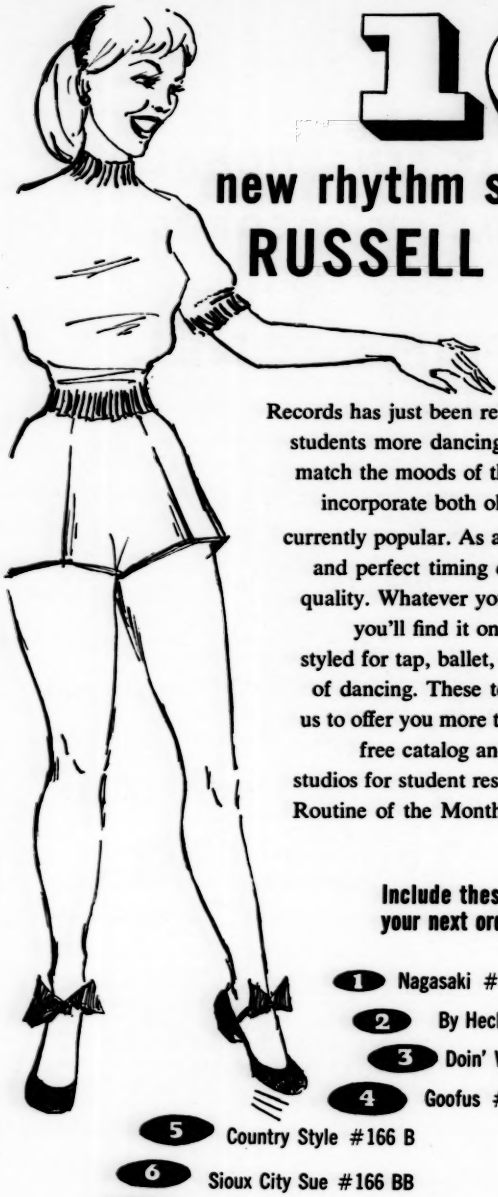

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Lighting

(continued from page 6

(also called *Light Scarlet*) prove to b good basic form-giving washes, especiall when *Special Lavender* is used from th front. *Bastard Amber*, close to the sun color, is usually very good on a man makeup, but the more delicate pinks of woman's makeup are often distorted, an costumes in the blue and green range ar grayed.

Any three of these four colors, how ever, coming from different angles wi collectively flatter all costumes and al makeups. That's a big statement but think it is pretty well time-proven. Fur thermore, these 4 colors are sufficientl different to permit a color range for moo value; the non-used colors then ar dimmed to provide only a little light t fill in the shadows.

Special Effect Colors

Since all of the, what I call "specia effect colors" are hard on all makeup and on many costume colors, they mus be used with care, preferably as an ac cent color where they do not light th dancer full face but from an angle. For almost every ballet there is one of these "special effect colors" that will pretty much express the whole ballet and help the designer establish a mood. *(Magenta* for the *Moor's Pavane*, for example.) I is a useful device to start the ballet with only the accent color, and then gradually add visibility lighting.

The basic "special effect colors" that I always have on hand are: *Lemon* for stylized sunshine and accent on costumes that have touches of gold or yellow. *Du barry Pink* and *Light Magenta* for weight and passion, or to make the pink wash a little brighter. *Light Blue* which is starker than the *Steel Blue* since it contains a little green (and extensively used as a wash color by Sadler's Wells). *Light Amber* which is a very rich orange, useful with *Lemon* for impressionistic sunshine, for ethnic dance from the warmer countries, or for stylized interior lighting. *Medium Lavender*, richer than *Special Lavender*, is especially flattering when used at a low angle or in the footlights. *Light Blue Special* and *Light Green Blue*, rich blue-greens, for sky lighting and for mysterious unnatural effects. *Steel Blue* used in double thickness, which emphasizes the ultra-violet found in all blue light and is useful to make white costumes whiter than white.

Color Names and Numbers

Color names are at best a matter of opinion. Gelatine is codified with numbers

and names, more than 75 of them, which for lighting purposes we must consider the norm. In America alone, however, there are two major manufacturers of gelatine, each with its own set of numbers. Some of the names, however, do coincide. Below I have listed the names and numbers (Rosco and Brigham gelatines and the English Cinemoid) of the colors I have mentioned in this article, but first let me give you a warning and a pet gripe: 99% of the dancers I know seem to go out of their way to show me how much they know about lighting by saying "I always like *Suprise Pink*" or "I'll be happy if you give me *Surprise Pink*." *Surprise Pink* is an obsolete name for *Special Lavender*, which is a very flattering color, and dancers for generations have evidently passed down the word that the safest thing to ask for is *Surprise Pink*. You will not be encouraging a less dancer-proof stage worker's cooperative attitude if you have to tell him that he doesn't know the names of colors. Then he'll really give you the green light you're trying to avoid. *(to be continued)*

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- Flesh Pink #2
- Dubarry Pink #9
- Light Magenta #10
- Special Lavender #17
- Medium Lavender #18
- Light Blue #27
- Steel Blue #29
- Light Blue Special #30
- Light Green Blue #40
- Dark Lemon #52
- Light Amber #57
- Light Scarlet or Bastard Amber #62

ROSCO

- No Color Pink #60
- Light Magenta #21
- Surprise Pink #120
- Medium Lavender #122
- Sky Blue #132
- Special Steel Blue #130
- Light Blue #129
- Light Green Blue #131
- Light Amber #9

CINEMOID

- Gold Tint #51
- Middle Rose #10
- Pale Lavender #36
- Middle Blue #18
- Steel Blue #17
- Blue Green #16
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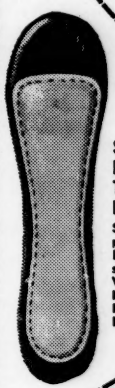

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Terry Interviews Martin

(continued from page 39)

not sure of. Let him have his little group of serious thinkers; if he has to work before an audience, he should work before a sympathetic audience. But I don't think it should be shown till it is, in the artist's mind, past the stage of experimentation.

Terry: Do you feel that critics can be wholly unbiased? Is he subject to ordinary likes and dislikes? And if he is, how does he discipline them?

Martin: "Bias" isn't the word I would use because that means that you take a stand on something in a way. That you can be absolutely neutral I think is impossible. It's too subjective an experience. There is nobody I heartily dislike and could never be fair to, and nobody I so madly adore that I could never find fault with. I'd just as soon not hear any Minkus music but it doesn't worry me if the things done to it are in period with it. There are some things that I find intolerable and find very hard to write fairly about — that is more in performance than anything else — and that is arrogance and personal salesmanship. My resistance is raised when somebody sort of gives me the works. I draw back and don't like them very well. But that has nothing to do with the individual but with what he does in these particular cases.

We all have different backgrounds and environments and different chemical and muscular set-ups, so we all like some things better than other things. But I think if there were any special field that I couldn't tolerate, or any special artist that I couldn't tolerate, I would arrange not to cover those things. That's part of the critic's responsibility. If you're going to see somebody that you dislike heartily, maybe you have to have a better night's rest and eat very carefully and take a nice walk in the fresh air and get yourself in fine nervous condition so you won't be irritated. But I think it can be managed.

Questions from the Audience

Terry: *(reading)* "How does Mr. Martin feel about a government subsidy for ballet?"

Martin: I'm certainly very much in favor of a public subsidy for the ballet. But when you talk about a government subsidy, I remember that most of our senators and representatives come from parts of the country that have not seen any dancing since Pavlova, if then. They are absolutely unattuned to it. As legis lators they may have no interest in th arts whatever and I should hate to hav any subsidy of an art depend on th opinion of gentlemen, however competen in their own field, with no more back ground for the dance than that. I think that government subsidy would be one o the most dangerous things the dance coul have. But I think without a subsidy w will struggle along as we have been al these years at a very slow rate.

If we could only have a subsidy the wa Britian does, in its Arts Council. The have nothing at all to say about wh dances what. They give sums of mone to organizations that are proven, fo specific projects — Sadler's Wells amon them. They made it possible for that com pany to become one of the really grea companies of the world though they wer potentially a great company before the got the subsidy. Now the Arts Counci didn't have to go to Parliament, with al its political pitfalls, to ask for this, that or the other thing.

I think we should have a subsidy bu not a government subsidy.

Terry: *(reading)* "Do you ever have oppor tunities to attend dress rehearsals to avoi first-night dilemmas?"

Martin: It would be a great help in a wa but it's a hindrance in a couple of othe ways. One hindrance is that it takes th edge off the actual performance. You don't see it in the presence of the peopl for whom it is created. Nobody is ou there "assisting." You don't really see th magic of it at all. In addition to that, i is very bad for us to know the problem of the artist. We mustn't know them. W are a consumer service, not an artist aux iliary. And if you see someone struggling against some difficulty, in your review yo are bound to make allowances for it, an say: "Poor girl, I know what she wa up against." You're not supposed to know what she was up against. The people wh pay six-sixty for their seats don't know what she's up against. And there's n reason why you should know. I never g to rehearsals because I do not want t know the dancer's personal problems, I want to know only their professional crea tion. And also I want to be subjected when I go to the theatre, to magic. I there isn't any magic in a performance there's no theatre.

Terry: *(reading)* "What is your understand ing of 'projection?' And is there a differ

(continued on page 68)

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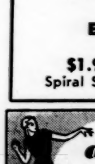
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Terry Interviews Martin

(continued from page 66)

ence in quantity or quality in the dance of the legitimate theatre, I mean dance as an independent art, as distinct from dancing in musical comedy? In musical comedy is there more accent on projection?"

Martin: No one has the right to appear on any stage, concert or otherwise, who hasn't the quality of projecting. This is the way you communicate. There are a great many people who have talent, who may have charm and musicianship, technique and everything else, but are nobody on the stage. They don't get over at all and they should never appear on the stage. On the other hand, you can have people who have nothing but projection, who are just glamor girls and glamor boys, and they come out and wow you without doing any dancing. Of course, that is just a commercialization, usually, of what is really a great talent. Any artist who appears before the public must have projection, and it is something you don't acquire. You're born with it. You either are somebody people want to look at and listen to or you aren't. And if you aren't, keep out of the theatre. I think you have to have as much projection in the concert field as you do on Broadway. It's just the emphasis you put on it. You use your projection unconsciously as an artist. It is simply your ability to communicate. If you are consciously commercializing it, that's another matter.

Terry: *(reading)* "Do you feel that these have to be certain physical attributes for the dancer as opposed to someone in the other arts? Do they have to be good looking, do they have to have a certain kind of body to be successful on the stage?"

Martin: They have to have a certain kind of body but they don't necessarily have to be beautiful. They must be interesting looking. They can't be dull in any way and have a right to be on the stage. A conventionally beautiful girl can be very dull. There's never been an uninteresting looking dancer in my experience. Nobody uninteresting looking has a right to be on the stage. It's like a violinist coming out with a ten cent store fiddle. He simply cannot play music on it.

Terry: *(reading)* "What about knowing dancers personally? Is it ethical, helpful?"

Martin: I think we should not even know them to speak to them on the street. But after all this is a world and we live in it and you can't go on for years not meeting the people you are associated with. But it's really no problem at all. As a rule, dancers associate with each other; they don't want to associate with critics. I know only about half a dozen dancers. Some I know but not well. And even those I know well — I never listen to their troubles, I don't know their problems; I keep out of that. And I find they don't want to tell me.

Terry: To conclude, would you take a look at the present and tell us what you think is wrong and what is right about dance in America and finally what your hope would be for the course of dance in America in the years to come.

Martin: I think that dancing, like any art, any healthy organism, goes through cycles of growth. We have ups and downs. When I first started on this job, in 1927, the ballet was nowhere in this country, and the modern dance was just beginning to be interesting. In the next fifteen or twenty years, the modern dance grew to great heights. The ballet, in the meantime, has begun to come up again and the modern dance to go down. At the moment, I think, the modern dance is perhaps as low in gear as the ballet was twenty-five years ago. But these two branches of the art both represent vital aspects of the same organism, essentially. It's a kind of see-saw; one is up and the other down, but both are growing. Each one has to spend periods underground, and regerminate before it can come into new blooming.

There are times when you go to performances and you see some companies apparently at a dead end. There is no creation. You wonder what has happened. The people all seem disunified, what was once a fine ensemble has gone to pieces. You sit back there and you think: what's wrong? Sometimes this is a ballet company; sometimes it's a modern company. I think what is wrong, ultimately, can be cured by very prosaic, sound financing, such as we were talking about. I think we have wonderful creative spirit, wonderful ability and artists here in this country in the dance field; magnificent leadership in various phases of the dance. And the reason we don't go as fast as we should is because we haven't got the actual physical cure, we haven't got the money.

We need a theatre, maybe more than one theatre: we need a place to live. A company cannot exist hanging on a shutter. The Greenwich village days are past

and gone. You can no longer do that. The art is grown up. We've got to have a home. Touring has killed more ballet companies, I think, than anything else in the world. You play two weeks here and one week there and plenty of one-night stands: nobody goes to class; there's no time, no energy. You've lost your continuity with your public. You play *Scheherazade* in Sioux Falls because the manager thinks there is nobody in Sioux Falls with any intelligence and he wants to make money. So you play *Scheherazade* till you hold it in contempt. *Scheherazade* was once a fine work and is worthy of respect. Properly kept in its own sphere, in its own style, in its own period, it would still be a good work. You kill the work, you kill the inspiration, you kill the morale, and the dancers say, "What the hell! I'm going on T.V."

And what is there on T.V.? (You'll have to tell me, because I don't look unless I'm dragged.) There's a living on T.V.; that's what there is. A very good living, and it's time that dancers had it. But until we have some decent financing, some decent subsidy, not depending on the generosity of this rich woman or that rich man, no . . .

The great ballets of the world all have homes. We have no ballet with a home. In Sadler's Wells, people are chosen in the school. Dame Ninette sees them at the age of ten and says: "Ah, twenty years from now this girl will be able to do *Giselle*." And she watches this child all through her career; she puts her in where she thinks she should go when she's able to. Each one of those people is a potential jewel in her ultimate design. Nothing like that happens here. We pick them; fire them; we import them; let them go. I don't think anybody in any ballet company here has ever been taught anything about style, is ever talked to about the past, about tradition, about music, about décor. They don't know anything except barre exercises. There is no cultural background in it at all, and there is nothing to build on.

I hesitate to predict, but I'm afraid that this is going to continue. We're going to see one company after another rise and fall until we can provide some home for them, some center where they can build and grow. My hope for the future is that in the slow grinding of the wheels of progress, sooner or later we will some way find a public subsidy, without political strings, without patronage, without favoritism. And perhaps by that time we'll all have feathery wings and be playing harps.

THE END

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A Choreographer Remembers

(continued from page 2

After performing such scenes, we wou again have conversations and argumen and again I felt that she does not fu agree with me.

But following the period of our *pas deux*, and our mutual appearances in t old ballets, came the period of my expe ments in the production of ballets.

I plainly realised that the time h come for a different treatment of pant mime and the dance. I also clearly sa that in Pavlova I found an ideal inte preter, that there was no discord, th she understood and fulfilled everythin One production followed another: *Grap Vine, Eunice, Chopiniana, Egypti Nights, Armida's Pavilion, Sylphides,* e

There were no more conversations what the audience likes, how to finish t adagio more sensationally, and there we no more attempts to sandwich in pi ouettes.

Pavlova showed fullest co-operation, n only by eliminating effective tricks, b was willing to part with her personali for the sake of the rôle.

Before that time, a ballerina irrespe tive of the part she performed was on t stage as she was in real life, in the sam hair-dress she would be entertaining h friends at tea, in fact the very natu of the performance would bear a sem blence to a party, with friends in loge with the ballerina acknowledging the smiles.

The idea of creating an artistic imag the idea of transformation into a rôl appeared only now. Only now appeare the unity of costume, make-up, dance, an pantomime. Entirely different approac to music demanded a serious considera tion of each musical sentence and rhyth mic details.

Everything began to serve one purpose the unity of the presentation. The ba lerina became just one of the elements o the performance, and it was she who ha to make the sacrifice. Pavlova did i wholeheartedly with inspiration.

I recall how I made her make-up. gave her a sample of the colour to be use on the body evenly to appear like a Egyptian girl, in the ballet *Egyptia Nights*, then I painted on her face lon eyebrows and made the eyes longer, an instead of cupid-bow lips, sharply out lined the contour of her mouth.

Soon very little of Pavlova remained she became the Egyptian Tahor.

At that time, to me and even to Pav lova herself, it became clear that he

power, her charm, was not in this or that technical trick, not in the final pirouette, but in her ability to create an artistic image.

I want to mention here about two compositions which played an important part in Pavlova's career as well as in my own.

In 1906 while producing the first *Chopiniana*, which was an orchestrated Chopin suite by Glazounov, I staged for Pavlova and my schoolmate Obukhoff, the C Sharp Minor Waltz which was specially orchestrated at our request by Glazounov in addition to the suite.

Sylphida, the winged hope, flies in a romantic garden lit by moonlight, pursued by a youth of the Chopin type.

This was a dance of the Taglioni style, that beautiful period of the ballet art when poetry was the main purpose of the dance, that forgotten period of the ballet when a dancer rose on her toes not from the desire to exhibit her steel-like toes, but with the minimum of contact with earth to create an illusion of a dance light, unrealistic, fantastic. This dance did not have a single pirouette, nor a single trick. But the poetic meaning of this duet in the air was so clear, so alluring! The public was captivated, and so was I. She created such a strong impression on me that I thought of a whole ballet in the same style, and at the next benefit performance produced for Pavlova *Les Sylphides*. Had Pavlova not performed so marvellously, so delightfully the Chopin waltz, I may not have ever created *Les Sylphides*.

Another of our works together was the *Dying Swan*. Everyone knows that this number was the most successful dance in Pavlova's career, everyone knows how marvelous she was in this number, but only few know what place this two minute dance occupied in her heart.

I remember how that dance was created. Pavlova came to me one day and said: "The Choir of the Imperial Opera asked me to dance at their concert in the Nobleman's Hall, would you suggest some music?"

At that time I was a mandolin enthusiast and was just playing at home, to the piano accompaniment of my school mate, Saint-Saens' *Swan*.

"What about Saint-Saens' *Swan?*" I suggested. She immediately realized that a *Swan* would be most suitable for her. As I looked upon the thin brittle-like Pavlova, I thought — she is just made for the *Swan*.

"Compose this number for me," she said, to which I agreed and we arranged for a rehearsal.

The dance was composed in a few minutes. It was almost an improvisation. I danced in front of her, she directly behind me. Then she danced and I walked along side of her, curving her arms and correcting details of poses.

Prior to this composition I was accused of bare-footed tendencies and of rejecting toe dancing in general. The *Dying Swan* was my answer to such criticism. This dance became the symbol of the New Russian Ballet. It was the combination of masterful technique with expressiveness. It was like a proof that the dance could and should satisfy not only the eye, but through the medium of the eye should penetrate into the soul. It is not hard to understand how I feel now, after Pavlova died, when I read that her very last words were directed to that dance.

Then came the Diaghilev's enterprise, originating with Diaghilev's desire to present in Paris my ballets produced at the Imperial Theatre of St. Petersburg, and also from the desire to show Pavlova in Paris. Nijinsky and Diaghilev's interest in him and the desire to promote him came a little later.

But nevertheless, before the beginning of the enterprise Diaghilev announced Pavlova as a nearly equal partner to Nijinsky.

Such unfair estimation of Pavlova led to the fact that we lost Pavlova from this great undertaking, and lost her forever.

She danced *Cleopatra* with me, and *Sylphides* with Nijinsky. She astounded Paris with her lightness and grace, the poetry of motion in the *Sylphides*, she was pathetic in dramatic scenes of *Cleopatra* . . . and left us.

I did not see her until 1913 when she invited me to produce ballets for the company. I staged the *Daughters of the Mountain Spirit* to the music of Spendiaroff, and Liszt's *Prelude*.

In the second ballet produced in the style of the Italian Renaissance, Pavlova had an exceptional success. In the audience were Richard Strauss and Arthur Nikich.

At that time I aroused no little criticism from the part of the musicians, still more from their heirs and relatives for using symphonic music for ballets. I waited, anxious to know what these two musical authorities would say.

They both came on the stage expressing to Pavlova and me their enthusiasm. This was the last artistic joy I shared together with Anna Pavlova.

THE END

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If I am interested in tap dancing, I will try to make it a dance form as fluently evocative as any other.

In order to do this, I will acquire a very good and complete technique.

I will warm up at the barre not because there are prescribed exercises at the barre but because I can't use my muscles effectively unless they are warmed up. Muscles and blood and bone and marrow as well. I'll come up from a *plié* as slowly as I go down and I'll push my heels into the floor as I rise. I'll point my toe to a sharp tap sound in the *petits battements* and bring my foot into fifth *demi-plié* with an equally sharp "ball-heel." 1, and 2, 3 and 4. I'll brush out to the front, side, back, side and come to a *sur le cou de pied* in between each movement. I'll do it slowly and fast and sometimes syncopate the rhythm. I'll brush in to front, side, back and side, trying to move the upper leg as little as possible, and keeping my feet pointed all the time. I'll do slow *developpés* with the supporting leg in *plié* and the heel of the supporting leg beating any time I care to beat while my working leg moves like silk. I'll do *ronde de jambes* and *relevés* and *grands battements* so that all my dancing muscles will develop. I'll do shuffles at the barre — to the front and to the back and to the side, closing in front and back alternately till I can do them very fast and lightly. I'll think of my feet like separate people. Important and proud people who have a life of their own and must be treated with respect. I'll do pull-backs at the barre, facing it, on alternat feet and on both feet together, alway starting from the ball of the foot with th heel raised and the knee bent. I'll d wings, one hand on the barre, with m free leg in front, at the side and in ara besque. I'll vary the *port de bras* so tha I use my upper body in as many ways a I can. I'll face the barre again and prac tice wings that change from foot to foo (weight on right, left in *sur le cou d pied* in back, wing with right and lan on left ball-heel). And I'll be careful t make sure that each wing has a distinc scrape to the side so that it doesn't be come a pull-back instead of a wing. Then I'll do some four tap wings, scrape to th side, one, shuffle while in the air, two three, and land, four, and if you like heel, five, and toe in the back, six. While you do this wing, the other leg comes up in a high *passé*, knee well lifted and toe pointed. I'll think of variations on al these exercises, both in tempo and rhythm And I nearly forgot the nerve taps. Sup porting leg straight. Free foot over the arch of supporting foot. Free leg bent Move only from the ankle and tap your toe deliberately and delicately with a per fectly even rhythm. Do this slowly at first and increase the speed till it's going as fast as possible. Front and back. And in *ronde de jambe à terre* and with a *porte de bras*. (The lower leg muscles on the outside of the shin hurt now and I'm glad I've come to the stretching.) I'll stretch carefully but I'll stretch — not to become a contortionist, but to improve my dancing.

Then I'll leave the barre and start with some slow tap steps in the center of the floor. I'll think up some slow and continuous movements to do with my arms and legs and I'll put accent in with heels and toes and the balls of my feet. Sometimes a light shuffle, a very soft pull-back or a wing, being sure to keep the move-

BY PAUL DRAPER

ment uninterrupted and smooth. Then some turns. Turns that begin with a slap heel toe in the back, or a slap heel shuffle in front. Start with a slap right brush left to *grand battement* diagonally in front, wing right, land right, ball heel, bring down left ball-heel to fourth position, left in front and pirouette on left *en dehors* to the right. Finish on right ball heel in 2nd arabesque and repeat on the other side. The slap is "and one" and the brush, wing and landing are on "and 2 and 3." Hold four and pirouette on 1, 2, 3 of the next bar. Finish on four. Do the same beginning but pirouette *en dedans*. Start some turns from a shuffle pull-back, change feet, drop toe, drop heel and step into a turn, making all the sounds smooth and even leading up to the down beat of the bar. I'll make up some more steps leading into turns and I'll concentrate on combining movement and sounds till they are perfectly blended.

I'll do some work specially for my feet. Beginning with slaps forward, back and to both sides. Slaps with my heels high and with as short a contact with the floor as I possibly can. Practically airborne. I'll make the back slaps have the same sound as the front slaps. I'll do slaps so they sound a triplet rhythm, starting *step*-brush, step-*brush*, step-brush, *step*-brush, step, till I can do them at any speed I like. I'll get good and sick of slaps. I'll do the same with step shuffle, step shuffle, one 2 3, one 2 3, and, one 2 3 1, two 3 1 2, three 1 2 3, one 2 3 1, two. And with hop shuffles and waltz clogs. I'll make my feet able to do any accents I can think of just as easily as I can think of them.

I'll wish I'd wanted to become anything except a tap dancer.

I'll do pull backs with shuffles, standing up straight, arms overhead in fifth shuffling well to the back and accenting the shuffle on one. Then accenting the landing of the pull back. Then changing feet and with a controlled heel-drop to make a five tap sequence. Then with a toe in back before the heel drop to make six taps. The toe goes down before the heel in order to leave the toe-tapping foot free to begin any continuation of the step you wish while the heel of the other foot still has a sound to make. And pull-backs on both feet together. On the beat and off the beat and with heels. Dozens and dozens of times. From soft to loud to soft again. Yes, it's worth it. Then wings, of all sorts and shapes and sizes. Wings with *battements* in front, to the side and in back. Wings with *ronde de jambes*. Wings with a *fouetté*, wings in *attitude en tournant*, in arabesque, with a high *passé*, front and back. Wings with beats — no — that's impossible. The other wings aren't though, and they should all be practiced. And I won't forget cramp rolls. Ball, ball, heel, heel. Ball, heel, ball, heel and ball, toe, heel, toe. The last named is valuable in landing from *jetés* and *sauté de basques*. I'll do them on both sides front and back. I'll do them the usual sort, ball, ball, heel, heel in *assemblés* and in *poisson* jumps, keeping my legs and feet close together and landing in fifth. I'll practice jumps and leaps and land evenly in some form of cramp roll. And for dessert, some light jazz with a solid beat and some improvisation in sharp movement and offbeats. Let the taps go for a little and concentrate on movement. I'll walk excitingly and stand still with meaning and create a dramatic instant with a hand or a shoulder, or a hip or a toe.

As I sink exhausted, I'll begin dreaming up the things I can do and say with my dancing. The things beyond the set routines and the practice steps. The things that happen out of the everlasting mystery of being born human.

I'll be a dancer. . . Happy New Year!

THE END

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(continued from page 1

was a "modern dance" solo expressive a Negro spiritual. It is to her credit th she brought the rather superficial chore graphy to sensitive aliveness.

Since the emphasis in Miss Dunhan concept is on atmosphere, rather than a firm dance structure, a heavy creati burden fell upon designer John Pratt. A he made the stage come alive with col and imaginative spacing. His bamboo a drop; his sparkling beaded curtain f *Barrelhouse;* his robustly overstated fla per outfits; his way of keeping thin moving with different types of curta openings; and, of course, his final barra of show-off costumes for Miss Dunha were all theatre decoration at its uni hibited best.

The final bows with costume chang are a Dunham trademark, one that h acquired the bounteous naiveté of a bu lesque turn. Although the changes ha little to do with dance, they have a gre deal to do with Miss Dunham's bas theatrical premise, one which has wande ed far from the paths of anthropology.

Sybil Shearer
November 19, 1955
Brooklyn Academy of Music

Sybil Shearer's concert wasn't very e citing. And when the performance of a artist of Miss Shearer's stature lacks e citement, one is driven to discover wh

In their physical entity, the new sol called *Seven Images of the Answer* (On six were performed; the seventh was n completed in time) were finely wrough and sensitively integrated into a sequenc They were like facets of a prism bein turned slowly in the dancer's hand. Som glinted, some merely glowed, some we in shadow.

The images began with Miss Shear in violet tights seated in a pool of ligh with her knees drawn up, her hands risin and falling delicately. Like many of Mis Shearer's opening dances, this one had feeling of invocation. The dancer rose t standing position, sank weightlessly agai to the floor, and slowly extended her leg straight before her, with her head dow and her fingertips in contact with the floo Everywhere there was coolness, peac symmetry, and gentle introspection.

In the second dance, Miss Shear strode smoothly in a lateral path of light turned with parallel legs; and ende standing still with her head slightly i clined, one hand drawn across the fro of her body. The impish aspect of Syb

Shearer motivated a jiggy third solo.

The music (Albeniz) became richer in texture for the fourth solo. It was an expansive one with floating arms and twisting, curving legs. And it was followed by a perfect contrast — a bold dance of affirmation with the dancer remaining in an upstage shadow circling her stiff arms and legs like spokes in furiously turning wheels. Again in the capricious Shearer manner, there followed a miniature ballet satire — formal, mechanical, economical.

Here, then, were the facts of the prism — the phases of the "answer." Why were they not exciting? Perhaps because the answer had been found, but the struggle to find it had been wiped away.

Art, like life, is reflective of struggle. It is born, not out of tranquility, but out of a desire for tranquility. In Miss Shearer's solos this element of catharsis was absent, and so one's heart was not stirred.

Miss Shearer also repeated her 1946 work, *Let the Heavens Open that the Earth May Shine* (Bach-Vivaldi). In its first two movements, the dance had great nobility. But again the element of resolution was missing in the fleeting third movement.

Miss Shearer is indeed fortunate in having Helen Morrison as her lighting collaborator and Marion Hall as her pianist. Both execute their tasks with grace and imagination. The fanciful variations on tights were designed by Leola Wood and Miss Shearer.

Carmen Amaya and Company
November 20 — December 10, 1955
Holiday Theatre

There is no doubt about it. Carmen Amaya is a gypsy — a somber, solemn, wild, lusty — and often very funny — gypsy. And because she is a gypsy, she does not *perform* dances. She *is* a dance. Her sharp-planed, hollow cheeks; her spare whiplash of a body; the shudders of rhythm that tear at her; are all the very essence of dance.

When she performed at Carmen Hall in September, the gestures were simpler, the feeling moody and introspective. During her season at the Holiday Theatre she was just the reverse, all fire and mischief.

She strutted on, wearing a handsome green and white "traje de cola"; perched on a chair; strummed urgently on a table; allowed the guitarist's soft sounds to enkindle her body until she could no longer contain herself; and sprang up to sing a *Bulerias* in her rough little voice. The singing was mingled with a dance of infinite subtlety and variety.

(continued on page 76)

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Reviews

(continued from page

Miss Amaya's company led by Pep Ortega, Goyo Reyes, Lucerito Tena, Diego Amaya, also seemed different. T were more colorful and more briskly p cise in their group rhythms. And guitarist, Sabicas, was even more poe

Paul Draper
November 26, 1955
92nd Street "Y"

Tap dance, the Happy Hooligan of dance arts, took a step nearer Parnass The occasion was the premiere of P Draper's unaccompanied solo, *Sonata Tap Dancer.*

Like fine Flamenco or Hindu dan *Sonata for Tap Dancer* was shaped what might be called an "inner rhythm It was as though Mr. Draper were mer the instrument for some greater rhythm force.

The work was formal in structure yet seemed utterly free. Its opening mo ment ("With a Steady Beat") w through gracious, fully stated phra The second movement ("Softly") was most monumental in its restraint. dancer carved silently through space, and then striking a terse accent with hand or foot. From this noble unc statement, Mr. Draper swung into a b circular rondino ("On Your Toes") concluded with a trilling scherzo ("Go *Sonata for Tap Dancer* was the work an artist secure in his medium and to use it with the economy of means t comes only with creative maturity.

Also new was a lilting version of *Gr Sleeves.* For the remainder, Mr. Dra offered his customary variety of delight characterizations and ad libs. And he accompanied principally by the versa John Colman.

Geoffrey Holder and Louis Johnson
November 27, 1955
92nd Street "Y"

There is nothing quite so exciting hearing an audience stirred to waves applause by young talent. This happe at the joint concert of Geoffrey Hol and Louis Johnson. And it happened ri fully, for both have a great deal to of

Caribbean dancing, in which Mr. Hol specializes, can so easily become merel good-natured jostling about, that it especially satisfying to see how rigorou he held to a basic form in his four wo but without sacrificing their spontane

His opening *Belé,* a Trinidadian cr festival, presented the dancers in a k idoscope of ruffles, black stockings, parasols. But despite its liveliness,

dance had an underlying elegance. And featured dancer, Carmen de Lavallade, proved to be the perfect embodiment of Mr. Holder's stage concept. She is tall, slim, and very beautiful — with great technical finesse combined with a passionate freedom of movement.

In *Banda,* a Haitian "todtentanz," she contrasted touchingly with Mr. Holder's sardonic elegance as Baron Samedi (death) trysting with the girl in a cemetary; seducing her; and snuffing out a lone candle (and her life) with the dry word, "fino."

In his own dancing Mr. Holder is a master of understatement. Because he is exceptionally tall and lanky, he could easily yield to grotesqueness. Instead, he is constantly aware of the design of his body in relation to the proscenium, much as a painter is aware of a figure in relation to the frame.

And, as in *Doogla,* he knows how to use his special physical characteristics to counterpoint the dancing of the other men. *Doogla* was a sturdy example of pure dance — a ritual for four warriors (Charles Blackwell, George Mills, Albert Popwell, and Geoffrey Holder) that had the special concentration of shared energy.

Mr. Holder's company was handsome and carefully trained. Costumes (designed by him) and accompaniment were impeccable.

Louis Johnson, like many young artists arising today, has both ballet and modern dance roots, and he has not yet learned to integrate them into a style uniquely his own. Most meaningful were the dances in which the subjective element predominated, and the outward, formal structure simply fell into place.

For example, in the opening section ("Break Bread Together") of his *Spiritual Suite,* the kneeling patterns and simple promenades about three thresholds were concerned primarily with design and consequently a little empty. But Mr. Johnson's solo ("Motherless Child") was affecting because it was a free, spontaneous expression of emotion.

Mr. Johnson is an unusual dancer. He is stocky, flexible to the point of being acrobatic, but exceptionally powerful. In "Motherless Child" he resembled a Mestrovic statue as he knelt with the light streaming down on his hillocked shoulders and rippling back.

In his solo *Harlequin* (Kabalevsky) he played with movement as only a born dancer can do. He did headstands, sat cross-legged like a mischievous idol,

(continued on page 78)

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(continued from page

bounded and spun glassily. Becau
his natural talent for moving, he ma
miniature creative effort seem memor

Also new was Mr. Johnson's *Whi*
ballet study for five dancers led by
Johnson and the delightful Maggie
man. It was typically the work of a y
choreographer — with an overly succ
musical score by himself and a ch
graphic design imitative, in this cas
Jerome Robbins' *Interplay.*

But it was more than redeemed
repeat performance of the group
Lament (Villa-Lobos), a sensitive co
nation of romantic atmosphere an
quietly intense dance expression.

Sinda Iberia and Company
November 30
Brooklyn Academy of Music
reviewed by Walter Sorell

In her return performance to Br
way, Carmen Amaya was seen in
four out of eleven numbers, makin
little go a long way. In her recent
cert, Sinda Iberia danced in eleven
of nineteen numbers, giving too muc
herself, though always with intensity,
gusto and joy.

Iberia is a gypsy dancer with clas
ballet training. This showed particul
in *Castilla* and *Pincelada Goyesca.*
strives for authenticity of style, but
Zapateado del Perchel caught someth
of the great rhythm. However authe
Iberia's intentions may be, we missed
electrifying feeling, dignity and restr
the fine line of head-torso, and the
suality, suppressed but unmistakable
carriage — so essential to Spanish da

Everywhere there was a little too m
of everything. She gave herself a won
ful opportunity, in Albeniz's Suite No
to choreograph the war-torn Spain of I
and failed because her expression
tragedy struck the false note of s
opera. When she was sad she told you
twice over. And when she was gay,
bordered on the vulgar.

In all the giant wave of Spanish da
during the past two seasons there have
been costumes so extravagant and ga
as Iberia's (executed in Madrid by
tonio Redonde) and they deserved
applause they got. But costumes alone
not make a good show.

Sinda Iberia had with her Fernan
Ramos and José Marseco (who, in *Ori*
outdanced the star). Oristis Mendez s
and Juan Martinez was the guitarist. T
skillful accompanist was Maurice Nade

THE E

Too Many Boys?

(continued from page 47)

When two West Pointers march together in the course of class room procedure, they march proudly as soldiers do, side by side, arms hanging freely at their sides. Never does one West Pointer offer his right arm to another, nor does one girl offer her arm to the other when two girls are together — as is the case with mixed couples.

If there is just one youngster left over, and you work with an assistant, there is no problem since your assistant can assume the lead or follow position, according to necessity, and partner the extra one. However, if you work alone, Teacher draws the unmatched pupil as partner. Then, one often demonstrates with this sometimes unknown quantity. It is usually possible to force your partner into the desired step. If it is not too successful a demonstration, Teacher comments that it is a very difficult step to do, and grown-ups, too, have trouble with it — a great face-saver. Teacher explains it again, pointing out where the mistake occurred, and, anticipating that there may be further trouble, says rather parenthetically and very casually, that one may profit from seeing it done incorrectly, too, since from that one learns what not to do. Then, if the demonstration is still not too successful, Teacher says, "Perhaps the step would be easier to see if I danced the other part," and seeks a partner of the opposite sex. If the unsuccessful partner was a boy, Teacher goes to the nearest couple who appear proficient, asks that boy if his partner may be borrowed for a moment, and demonstrates the step with her. Then she is returned to her waiting partner; Teacher returns to hers, and the class starts practicing. By this time the problem partner is usually able to overcome his previous difficulties, with perhaps a few *sotto voce* remarks from Teacher, and the exertion of a bit of pressure to guide him along the paths of righteousness. *THE END*

* *Marching concentric circles originated as a Paul Jones figure. The commands are (after stopping the music): "Marching position with your partner, standing side by side. Gentlemen, release your partner's arm. All the ladies stand in one line, all the gentlemen in the other. Gentlemen, about face. All the gentlemen march forward in a circle in one direction; all the ladies in the outside circle, march forward in the other. When the whistle blows, the nearest one to you will be your next partner."*

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DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

BY THALIA MARA

PHOTOS BY WALTER E. OWEN

PART TWO: CENTER BARRE

The Épaulement

At least one third of every ballet lesson should be spent at the barre working at the exercises which develop, strengthen and tone the muscular structure of the body. These same exercises must also be repeated *away* from the barre to continue the work of building strength and developing a sense of balance and co-ordination: this is called Center Barre.

In the beginning stages the exercises done in Center Barre are the same as those performed at the barre, but as the student develops, the exercises become more complex, adding the use of both arms and later done in combination with other movements like *relevé* and *pirouette*. There is no reason to repeat the basic barre exercises here since they have been discussed in detail in a previous series, "Do's and Don'ts of Basic Ballet Barre Exercises." The same rule of body placement and correct execution that were true for those exercises are also true for everything discussed in Center Practice.

However, as the student progresses in strength, and concentration can be diverted from mere technical difficulties, the elements of artistry must be introduced.

As I have pointed out in the article which preceded this — if all ballet steps were performed *en face*, or facing squarely to the audience, dancing would be very flat, very dull and lacking in life and artistic quality. The art of ballet is none of these things; ballet is an art based on form, aesthetic principals and stylized movement. This *style* of movement is achieved by the turn or tilt of the head, the use of the shoulders, and the movements of the arms in opposition to the movements of the legs.

Ballet demands that the body form designs by the use of various direction in space. No dancer can achieve artisti expression without an understanding o these directions and how the parts of th body are related to them. This unde standing comes slowly and requires muc thought and practice under the vigilan eyes of a competent teacher. We sha take up the directions of the body i subsequent issues.

Epaulement, or the use of the shoulder is the introduction to the study of bod directions and it is the use of the shou ders in basic center exercises with whic we concern ourselves here.

The general rules for the use of *épaul ment* in *battements tendus* hold true i *jetés, assemblés, glissades* and other *all gro* steps. Again I stress that it is the us of the shoulders and head which give color, flavor, and style to these step However, the use of *épaulement* in *allegr* should not be undertaken until the inte mediate stage of training is reached, fo an imperfect understanding will lead t many faults of execution. The beginnin student should work to improve mechan cal execution of basic *allegro* steps an should confine the correct use of *épaul ment* to the center barre exercises. Th use of *épaulement* in center barre exe cises may begin in the second year o study and should be approached slowl and carefully in order to avoid the form ing of bad head and shoulder habits.

Traditionally the rule for the shoulde and head in ballet is that, in steps whic advance from the back of the stage to th front, the shoulder on the side of th

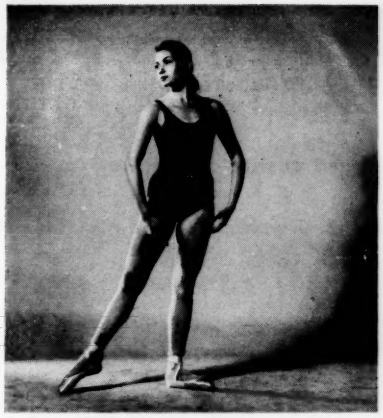
working leg is brought slightly forward and the head is turned a little in the direction of the shoulder. In retreating from the front to the back of the stage, the opposite shoulder to the working leg is brought forward and the head is turned a little in the direction of the shoulder. So that, in advancing, the head and shoulders and the working leg align in the same direction, and in retreating head and shoulders are in opposition to the working leg.

For example: the student stands in 5th pos. with the right foot behind the left, *en face*. He slides the right foot out to a strong point in 2nd pos. and at the same time turns the shoulders slightly so that the right shoulder is a little more forward than the left and turns the head slightly to the right in the direction of the shoulder (aligned). The count is "and," or in the case of the beginning student, who must work very slowly, the count is "one." On count "one" (or "two") the foot is closed to 5th pos. in front of the left and the shoulders and head turned *en face*. The *battement tendu* is now repeated with the left leg, the shoulders turning so that the left shoulder is advanced and the head is turned to the left. The exercise continues in this manner, alternating right and left leg and shoulder. After eight or sixteen times the entire exercise is reversed. The left foot is now in front of the right: the student slides the left foot out to point in 2nd pos. and at the same time turns the shoulders so that the right is slightly more forward than the left and turns the head to the right in the direction of the shoulder (oppostion). After closing the 5th pos. the *battement tendu* is repeated with the right leg, the left shoulder turning forward and the head turned to the left. Continue alternating in this manner eight or sixteen times.

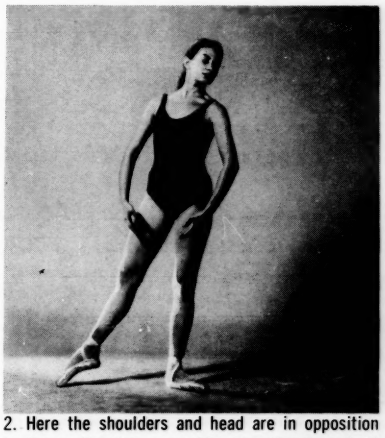
Both of the errors in pictures #3 and 4 succeed in robbing the pose of nobility which is the natural characteristic of classical ballet, and of the artistic, harmonious unity of line of the body, shoulders and head. And again in 5 and 6, the entire quality of the pose has been lost.

These faults are purposely illustrated in order to make clear how important the head is to the ballet dancer. The understanding of its use in repose and movement is absolutely essential. Unfortunately this aspect of ballet has been very neglected by teachers in this country and too many of our dancers are completely unaware of the fact that they have heads — to the detriment of their development as artists.

DO'S

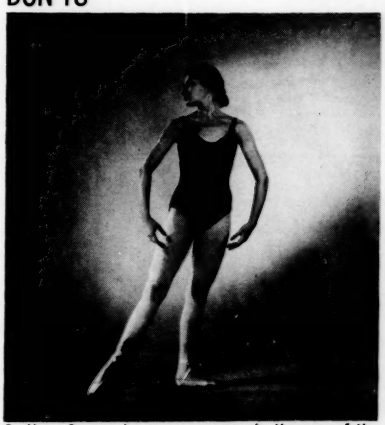


1. Susan Haddad is demonstrating shoulders and head in alignment with the working leg, as used in advancing from back to front.



2. Here the shoulders and head are in opposition to the working leg as used in retreating from front to back.

DON'TS



3. Here Susan shows us an error in the use of the head in **épaulement** in alignment. She has turned her head too far to the right. *(over)*

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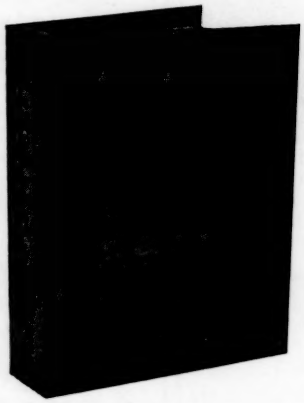

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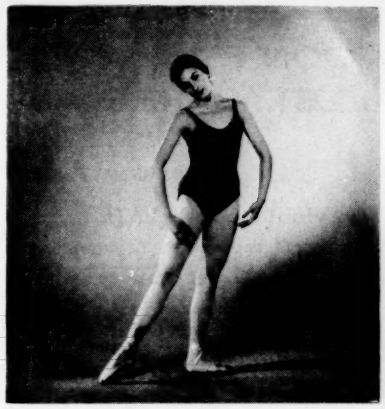
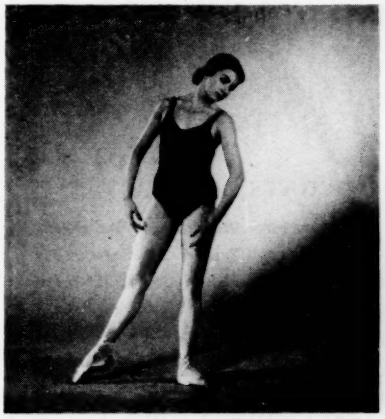
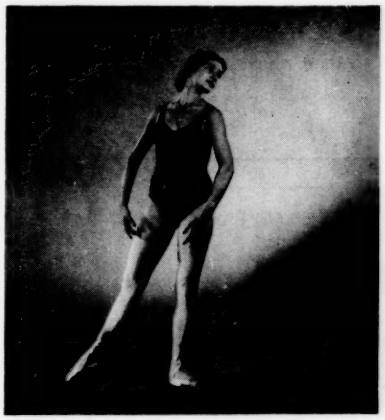


4. Here the head is inclined so far as to look pathetic.



5. The reverse errors of #3 and 4; here Susan's head is inclined and chin is dropped.



6. The head is inclined to the back and raised too high.

(to be continued)

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(continued from page 22

gardens of Japan. In the East lie England and Germany, with rolling hills groomed in green, and with many fertile and well tended fields.

"But what counts most of all is your national trait, your American optimism. That is perhaps the main reason why this country must bring forth the greatest dancer the world has ever seen, a dancer who can play with all the emotions of all people everywhere over the world. Any artist can simulate sadness, but none can imitate joy — she must be vital with gladness herself."

"Do you feel yourself limited in this respect? Am I too bold if I say that even in the *Bacchanale* where you reach such wild abandon you are not altogether gay or joyous?"

"That is what I mean." She lifted both hands in protest. "How can I be other than Russian? I was born in a land of grayness and oppression, a land of constant mists and rains and endless snows. We Russians are not a happy people. We reflect the nature of our country, a bleak wide land with a climate fierce and savage. In St. Petersburg we have at least seven months of winter. Some winters we have no more than two or three sunny days in a month. Everything I do must be tinctured with melancholy. I cannot eradicate it from my art because it is a vital part of my being. I am always seeing the end of things and that makes me sad. In the love scenes when I should dance as if intoxicated, I think of the deceit and betrayal ahead. To those who watch closely it shows in my dancing. I cannot be naturally gay when sadness overlays my emotion like fog upon St. Petersburg."

"Still you go on dancing."

"And will to the end of my life. I could retire on the Imperial pension at thirty-two; but that would be a sin. Dancing is my gift and my life. I am an instrument of God's will to bring the beauty of music and motion to His people all over His earth. I will not listen to any protest of the body. It obeys my inflexible will because it is also God's will. *Know ye not that your body is the temple of the Holy Ghost which is in you?* What are discomfort, fatigue and pain when I think of that? Can you understand?"

"It is an exalted obsession. No doubt your greatest reward is the inner glow of success when you have created rare beauty."

"God gave me this gift to bring delight to others. That is why I was born. I am

haunted by the need to dance as the artist to paint, the novelist to write, the prima donna to sing, the violinist to play. Each must express himself or herself in the way that is most natural. Each must give life to the secret emotions locked deep in our hearts. But where other artists use only the head or the hand, I put all of me into my work of expression. I dance with every part of the body."

"It is a wonderful art, and you have added much to it."

"It was perfected by many others, centuries before my time. From the earliest days dancing has had an individual and a social function, or it never would have survived until now. Savage tribes all over the world thought dancing had magical properties. Warriors before battle danced themselves into a state of auto-intoxication to gain confidence in victory. Faith in its religious efficacy accounted for dances to please or appease the gods. These superstitious beliefs have gone, but other substantial reasons remain in civilized society. To the solo dancer it gives complete expression of inner emotion. To the group dancer it satisfies the co-operative sense that binds communities together.

"The classic techniques were worked out by the Italians and the French, little details that build the grand effect. For instance, regard the arabesque. What makes it effective?"

"Precision, I presume. Is that right?"

"Precision of movement, of course; but also line. Observe the line of the lower leg. The eye must sweep straight down the thigh, the knee, the leg, the ankle, the instep to the toe, and find no deviation. The slightest alteration of alignment would spoil the entire effect."

Suddenly she looked at her watch on the dressing table. "I could go on forever," she said, "but is this not enough?"

"Yes. I thank you most sincerely. This will make a very fine two-column interview. You have been very gracious. I shall always remember you, and follow what you do with much interest."

Ed.: Some of the material of this article did appear in a two-column interview in the Indianapolis Sun the following day, October 27, 1910, alongside of a one-column review, also by Mr. Odell, which describes the performance in detail and rhapsodizes over every aspect of it — "We find we never had seen any dancing before . . . Mme. Pavlova is altogether incomparable. Hers is the buoyancy of life, hers the madness of motion . . . The new art has triumphed in this city. . .") *THE END*

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things with the Eddie Foy role. Dancers in the troupe are **Jane Barry, Joe Calvan, Lee Capo, Carol Chanson, Paula Waring, Mickey Gunnerson, Nancy Hochenberg, Susan Marshall, Rudy Mattice, Richard Monahan, Gregg Owen, Ed Shornick, Bonnie West and Anthony Ziemicki.**

Jose Greco has been back with a new program. His new gypsy pair, **Pepita Sevilla** and **Gitanillo Neredia,** are most engaging. **Paul Haakon's** "Bolero del Marabu" is the answer to the several Spaniards who essay this virtuoso Spanish dance without the proper balletic form. Greco is dancing better than ever.

Irina Borowska, out of the Ballet Russe for some weeks, has been in Chicago doctoring an injured ankle. She expects to join the Co. during holiday run here.

Ruth St. Denis did a lecture-demonstration at the 1020 Art Center Dec. 10 . . . Dancer **Etta Buro** was married to engineer William Galler Dec. 4. *A. B.*

SCHOOLS AROUND THE COUNTRY

Conditions are rugged for dancing in Alaska, according to a letter from **Gladys Wise,** director of a ballet school in Fairbanks. This time of year the sun comes up about 9 AM and sets an hour after noon. On cloudy days it never gets brighter than deep twilight. Temperatures range from zero to 30 below, and the students' unwrapping process is elaborate—from parkas, sweaters, blouses, mittens, ski pants, at least 2 pairs of wool socks, mukluks, and finally leotards. Coat racks and dressing room hooks groan under the burden.

Ballet class at Lewis & Clark College in Portland, Ore., is called "Athletic Rhythms." As a result, instructor **Margaret Axelsen** has this year enrolled 29 men athletes! . . . **Phil Osterhouse** has purchased the building in Grand Rapids, Mich., where he has operated his studios for 18 years and plans extensive modernization and expansion . . . **William Dollar, Vincenzo Celli** and **Yurek Lazowski** are regular commuters from NYC for Sunday teaching at the **Drew and Rogers Studios** in Phila.

The **Univ. of Utah's Theatre Ballet,** directed by **William Christensen,** presented the full-length "Nutcracker" with the Utah Symphony Dec. 27-31 in Salt Lake City. Guest artists were **Sally Bailey** and **Conrad Ludlow.**

Three original ballets, "Chaos at Courtney's," and "Capriccio Polka Dotta," both by **Ellis Obrecht,** and "Playground" by **Bill Lee Weber,** were performed Dec. 7 in Louisville by the **Lilias Courtney Ballet Co.** . . . On Dec. 2 25 students of the **Gladys Hight School** in Chicago presented "Ballet in Miniature" for the Civilian Air Defense Corps . . . **Mme. Sunalini Devi Rajam,** pioneer in the revival of the No. Indian Katuki technique, is teaching at the U. of Mich. in Ann Arbor.

HERE AND THERE IN CANADA

On Jan. 29 **Willy Blok Hanson** appears on the Ed Sullivan Show in a dance from the Toronto revue, "Fine Frenzy." Earlier in Jan. the Hanson Dance Group does a tour of the Far North for the Canadian Educational Dept. . . . **Elizabeth Leese's** "Lady from the Sea" is a new addition to the repertory of the **Nat'l Ballet of Canada.** Prior to their US tour starting in Feb., the Co. will perform 2 weeks in Toronto, opening Jan. 16, and 1 week in London, Ont., beginning Jan. 30 . . . Cecchetti specialists **Margaret Saul** has joined the Elizabeth Leese Studio in Montreal . . . The **Brian MacDonald Ballet School in Montreal** has taken new quarters at 1316 St. Catherine St. W. . . . **Virginia Pell** and **Michel Boudot,** formerly of Montreal's **Ballet Chiriaeff,** after being married in London, left for Italy to work in the new musical choreographed by **Donald Saddler.**

Margot Fonteyn who is Pres. of the Royal Academy of Dancing in London, was honor guest Dec. 16 at a luncheon for Canadian R.A.D. teachers in Toronto.

NEWS OF BOOKS

Little, Brown has just published the memoirs of **Vernon Duke,** alias Vladimir Dukelsky, titled "Passport to Paris." Mr. Duke's 1st big break was a ballet score commission from **Diaghilev . . . Nora Kovach** and **Istvan Rabovsky,** just back from a 10-week tour of So. America, have written a book, to be released shortly by Dutton, about their life and training in Communist Hungary, their escape from East Berlin, and their adventures since with ballet co's here and in Europe . . . **Walter Terry** is at work on "The Dance in America," which Harper's will publish in the Fall . . . Art et Industrie in Paris is issuing "Nuevo Ballet Espanol" by Madrid photographer **Juan Gyenes,** whose picture of **Carmen Amaya** was on DANCE Magazine's Oct. cover.

ASSOCIATION NEWS

The dates for the 3 summer conventions of **Dance Masters of America** are: Los Angeles, July 1-5; Houston, July 9-13; NYC, Aug. 19-24. A Normal School will precede the NYC convention Aug. 13-17. The NYC normal training and the LA and Houston conventions are open to non-members and members.

DM of A, Chapter 17, is holding a 1-day session Jan. 22 at the Shoreham Hotel, Washington, DC, with **Hilda Butsova, Gerald Cummins, Jane Dodge, Joe Piro and El Werner** as faculty. At their Nov. 20 meeting in York, Pa., Chapter 17 elected the following officers: **Leroy H. Thayer,** Pres.; **Bernice Warner,** 1st VP; **Kathleen Dinneen,** 2nd VP; **Ella Banks,** Sec'y-Treas.; and **Doris Hess, Roberta Fera, Hazel Richards, Dotti Roffe and Julia Mildred Harper** as Directors.

Dance Educators of America hold their 2nd 1-day traveling session Jan. 29 at the Bellevue-Stratford Hotel in Phila. Faculty includes **Yurek Lazowski, Sonya Dobrovinskya, Skip Randall, Eddie Roberts, Bob Kimble, Margaret Inslee, Polly Powers and Nino & Helen Settineri** . . . DEA's 1-day materials session in NYC takes place at the Park Sheraton Jan. 22 with **Nathalie Branitzka, Vickie Moore, Doris Kemp, Carleton Richardson, Larry Decker and Vic Wilson.**

The **Chicago Nat'l Assn. of Dancing Masters** has scheduled two 1-day educational sessions at the Hotel Sherman Feb. 5 and Mar. 11 . . . The **Associated Dancing Teachers of So. Calif.,** DM of A, held a Christmas party Dec. 11 at the Statler Hotel, with **Al Gilbert** MC-ing the entertainment . . . **Nathalie Branitzka** was a faculty addition to the Christmas week session of the **Texas Assn. Teachers of Dancing** in Dallas.

This season's officers for the **Quebec Dance Teacher's Assn.** are **Carrie Biggers,** Pres.; **Anne Lendman,** 1st VP; **Muriel Steppings,** 2nd VP; **Helena Scott,** Corres. Sec'y; **Emily Lawrence,** Recording Sec'y; **Irene Waldie,** Treas.; **Aline Le Gris,** French Liaison Officer.

IN MEMORIAM, MAE VICTORIA PERRY

The dance world of Los Angeles was saddened by the passing of **Mae Victoria Perry** on Dec. 7 at the age of 55. Mrs. Perry, who ran the famed Perry Theatrical Studios in Hollywood for 20 years, earned the love and respect of practically every dancer in the community. A request for a loan to a dancer in need was never refused, and many times a rehearsal room was converted into a makeshift bedroom for one who had no place to stay. She would spend hours phoning every dancer out of work when she learned of a call for dancers from a film studio. She was proud of the many dance people who got their start at her studios. Among them were **Agnes deMille, Richard Pleasant, Paul Godkin, Donald Saddler, Kenny Williams, Dave Robel.** She is survived by a daughter, dancer **Barbara Perry.**

REPORT FROM DENVER

At the U. of Denver, **Martha Wilcox** is choreographing Karl Capek's "The World We Live In," to be presented at the Little Theatre. Music is by Waldo Williamson and sets by Robin Lacy . . . The Ballet Theatre School had **Joan Fisher,** of the BT Co., as guest choreographer during Dec. She has composed a light-hearted ballet called "Kaleidoscope," to music of Mozart . . . **Vera Sears,** Dir. of the Children's Dance Theatre of the U. of Denver's Lamont School of Music, has announced scholarships for **Normandie Carr** and **Sandra Hicks.**

The Cushing School of Dancing presented 2 of its advanced pupils, **Karen Williamson and Raye Morgan,** in "The Jewel Waltz," at a gala benefit ball for the Denver Symphony. **Lillian Cushing** has resumed teaching, after a trip to Calif., where she was guest teacher at the SF Academy of Ballet. **Nancee Charles,** former Cushing student, returned to Denver from NYC to teach during Miss Cushing's absence.

(*Continued on page 89*)

DANCE SCHOOLS

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Royal School of Dance
534 Chase Ave., Winter Park
2207 Edgewater Drive, Orlando

ILLINOIS

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Nashville 7-6661

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1507 21st Ave. S., Nashville

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(*Continued from page 87*)

Maria Theresa Gushurst, Dir. of the Gushurst School, recently completed a series shown weekly for 8 months on station KBTV, entitled "Beauty Through Ballet" . . . The **Covillo-Parker School of Dance** is rehearsing a production called "The Light Princess," to be presented in Jan. on the Junior Entertainment series. Script is by Freidann Parker and music by Dale Dykins . . . Recent dance visitors to Denver have been **Jose Greco** and **Jean Léon Destiné.** *Rhoda Gersten*

NEWS FROM DALLAS

The Ballet Russe performed to audiences of several thousand at the State Fair Auditorium Nov. 25 and 26. Highlights were the appearances in classical pas de deux by **Alicia Alonso** and **Igor Youskevitch.** The standing ovation for their exciting work only served to emphasize weaknesses in the rest of the Co. There is an enthusiastic and growing ballet audience here and resentment against under par work and ragged appearance of the corps de ballet.

Tatjana Gsovsky's Dance Theatre-Berlin was presented Dec. 6 at SMU's McFarlin Auditorium. It is always exciting to see dance here, for so little is available. The Co. was well received by the majority and appreciated for being interesting and different. However, the overall feeling was that the performance, though exceedingly acrobatic with much energy and force, had little subtlety in movement or idea. Although "Hamlet" was at times a striking theatre piece, there was little depth or development of character; rather, the movement was mostly gesture and pantomime, with dance sequences which did not tie together. Best portrayal was that of Ophelia by **Gisela Deege.**

Nikita Talin presented his "Dance Variations," to music by Morton Gould Dec. 13. Principal dancers were **Joyce Ann Williamson, John Williamson, Kathleen Smith, Maria Stratton and Allen Reily.** The work seems still incomplete and in need of clarification. Mr. Talin, formerly of Ballet Russe, after 5 years' teaching here, has opened a larger studio. **Edna Alexandria** has been added to the faculty.

The **Edith James School**, with which **Danilova** has been associated since 1951, has added a branch which includes a Modern Dance Dept. under **Toni Beck. Peter Nelson** has taken over intermediate and advanced ballet classes during **Wilson Morelli's** leave of absence. **Frederic Franklin** gave a master class Nov. 25, and **Igor Schwezoff** is due at the James School for 2 weeks beginning Dec. 26. Miss James and Mr. Nelson are choreographing "Amahl and the Night Vistors," which the Dallas Lyric Theatre is presenting for the 3rd year Dec. 22.

Buster Cooper, modern jazz and tap dancer, is holding classes for professionals as well as teaching at the Hockaday School. He is now setting a Calypso and Rock 'n' Roll number for the Statler Hotel opening.

Tex. State Coll. for Women announces a new dance faculty member: **Peggy Lawler**, formerly of the Harriette Ann Gray Co. . . . **Jergen Pagels**, brought from Germany by sponsor Dr. J. S. Ruhe, has opened the Legat School of Ballet in Irving. Pagels was principal dancer with Hamburg's Ballet-Theatre and a student of Mme. Legat and Mme. Preobrajenska . . . Most exciting prospect for this area is a new theatre to be designed by Frank Lloyd Wright. Paul Baker, Drama Dept. Chairman at Baylor Univ., Waco, will be director. Plans call for housing dance as well as drama.

Reports of 3 winners of Danilova Scholarships at the James School: **Yvonne Craig** is with the Ballet Russe; **Joan Van Orden**, studying at NY's School of Amer. Ballet, was principal dancer with the Wm. Dollar group; **June Wilson** is studying at Ballet Russe's NY school. **Jerry Bywaters**, pupil of Miss James and Toni Beck, was awarded a scholarship at the Juilliard School. Talin School alumni **Gayla Graves** and **Paul Tennison** are with Ballet Theatre, and **Ann Etgen** now stars in a weekly TV program in Montreal. *Toni Beck*

NEWS FROM FRANCE

The Paris Opera's Nov. 9 revival of "The Wandering Knight" came in time to revitalize a dull season at the opera. Premiered April 26, 1950, this vast choreodrama combines dance, music, and drama. The musicians, singers, and actors remain in semi-darkness while the dancers enact the noble story of Don Quixote. Elizabeth de Grammont's libretto inspired a very beautiful score by Jacques Ibert (the Opera's new director). **Serge Lifar** designed the role of the Don along grand lines, and in 1950 he gave it a remarkable interpretation. **Peter Van Dijk** is the only dancer today who could have taken on the technical demands of the role. He did so with great nobility. At his side shone **Lycette Darsonval**, unrivalled as a prima ballerina. None of the other Dulcineas—**Micheline Bardin, Christiane Vaussard**, or **Espanita Cortez**—had her glow and command. The act drops by Pedro Flores were full of atmosphere. The decors had less.

The autumn season of the **Grand Ballet du Marquis de Cuevas** has rarely been so brilliant as this year, with dazzling casts, revivals, and premieres.

Léone Mail's choreographic fresco, "Joan of Arc," premiered on Oct. 28, was devised with great simplicity—a simplicity that lacked dash. And the unoriginal score by Philippe Gerard was no help. **Denise Bourgeois** was an appealing Joan.

The same evening, **Ana Ricarda** lent her grace to "Saeta." The work remains slim in inspiration, despite an interesting libretto and unsually colored decors by Stubbing. Partnering Miss Ricarda was **Vladimir Skouratoff**, who performed his gypsy role with fire. There was a revival of **George Skibine's** "Return," a choreographic vignette based on the Prokofieff Opus 34. It permitted **George Zoritch** to assume his role of the vagabond dressed in artistic tatters designed by Stanislas Lepri.

"The Desert Prince," premiered Nov. 4, was without doubt, the most interesting new work of the season. Choreographer George Skibine created a humorous parody on the Rudolph Valentino silent films of the twenties. Performing with him, **Marjorie Tallchief** maliciously caricatured an English beauty. Jean Michel Damase contributed an amusing syncopated score which he played with John Phillips on two pianos. Alwyn Camble did costumes and sets in black, gray, and white.

Margarethe Schanne made one appreciate the Danish style of dance with its gracious lightness. **Solange Schwarz** danced "The Nutcracker" with her usual sparkling brio. **Rosella Hightower**, after a year's absence, returned in triumph.

In Brussels, **Jean-Jacques Etcheverry** choreographed the ballets for the opera "David" by Darius Milhaud, for the Theatre de la Monnaie.

Colette Marchand and **Serge Perrault** are singing and dancing in a series of sketches being presented in Rome, Naples, and Paris.

Violette Verdy and **Michel Renault** have done a film called "Dance at Versailles" under the choreographic supervision of **Raymond Larrain** . . . **Roland Petit** is choreographing the dances for "Folies-Bergeres," a film by Henri Decoin. Mr. Petit recently welcomed **Veronika Mlakar**, new "étoile" to his Ballets de Paris.

Maurice Béjart presented his third ballet to the "musique concrète" of Pierre Henry. It was danced by **Olga Adabache, Cecile Barra**, and **Dick Sanders.**

Marie-Françoise Christout

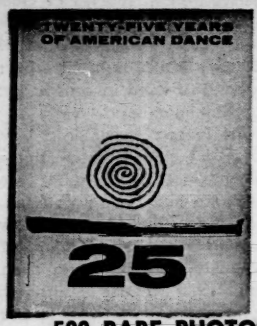
NEWS FROM GENOA AND BARCELONA

Plans for the 2nd Int'l Ballet Festival at Genoa-Nervi are in full swing. For the June-Aug. season artistic director Mario Porcile is seeking a Russian company, the **Sadler's Wells Theater Co.** (reportedly appearing in Granada and Zurich in June), the **Ballet Theatre, Jose Limon & Co.**, the **Paris Opera Ballet**, and German and Spanish groups. As an added feature this year, classes with visiting artists and lecturers will be offered for a small weekly fee.

Robert McCart, formerly of the New Orleans Opera, is studying Spanish dance at the **Manuel Lombardero** studio in Barcelona . . . **Mariemma** has disbanded her company and has gone to Italy to choreograph for opera and revues . . . **Agustin Velasquez** and 8 girls of the Karen Taft school are a big attraction at the Calderon Theatre.

Luigi Gario

(*Continued on page 90*)



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DANCE Magazine **231 W. 58 St.** **New York 19**

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LATIN AMERICAN REPORT

BRAZIL: The season of the Teatro Municipal in Rio has closed after a series of "Swan Lakes" and "Sylphides," most of which were poorly danced. The sudden departure of **Maria Tallchief** and **André Eglevsky,** obviously lowered the standard of the season tremendously. It was fortunate that **Lupe Serrano** and **Michael Lland** remained to dance here after the Ballet Theatre's appearances. The usually so successful pas de quatre from "Swan Lake" was so badly performed that it moved the audience to laughter.

Subscribers paid high prices and were given no satisfaction or explanation for the mediocre performances of an already well known repertoire. **Massine,** artistically responsible for the season, unfortunately did not seem to give of his best. It is true that the best Brazilian dancers are currently working abroad. But the principal scapegoat, as always, must be the direction of the Teatro Municipal, where lack of criteria and an atmosphere of intrigue have done much harm to Brazilian ballet.

In Sao Paulo, **Maria Olenewa,** dance pioneer in Brazil, has reorganized her dance group . . . the **Ballet of the Museum of Modern Art** is a new group here with dancers who have worked with the Ballet do IV Centenario . . . The **Ballet da Juventude** is commemorating its 10th anniversary.

Sylvio Wanick Ribeiro

ARGENTINA: **Ana Itleman's** Contemporary Dance Co. performed successfully at the Teatro Cervantes, and later, for a short season, at the Astral (equivalent to moving from off-Broadway to Broadway) . . . **Lida Martinoli** reappeared at the Colon after a long absence. Those who saw her Carnegie Hall recital some years back will understand why this was regarded as an "event" . . . The **Ballet of the Universidad de Cuyo** (Mendoza), which has been having a lean time since **Nina Verchinina** left, is being reorganized.

CHILE: The Orff-Uthoff ballet-oratorio, "Carmina Burana," made a welcome reappearance after 2 years. It was, if anything, even more successful. **Maria Elena Aranguiz,** as the Girl, has gained in authority and technique and has kept the remarkable lyric and flowing quality of her dancing.

The **Classical Ballet Co's** "Graduation Ball," adapted by **Vadim Sulima** (who also designed excellent scenery and costumes), proved an important event and an encouraging step forward for this Co. . . . The **Experimental Ballet** performed "El Peine de Oro" and "Tienda de Munecos" (Die Puppenfee"), with choreography by **Charles Zsedenyi.**

Hans Ehrmann Ewart

"BALLET"

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